

VOCAL SCORE

H.M.S. PINAFORE

OR,

THE LASS THAT LOVED A SAILOR.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

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H.M.S. PINAFORE.

"School Edition."

EDITED AND ARRANGED BY

Dr. V. C. M. NAUGHT.

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M
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S949
H45

DRAMATIS PERSONÆ.

The Rt. Hon. Sir Joseph Porter, K.C.B....	<i>First Lord of the Admiralty</i>
Captain Corcoran	...	...	...	...	...	...	...	<i>Commanding H.M.S. Pinafore</i>
Ralph Rackstraw	...	...	...	...	...	...	...	<i>... Able Seaman</i>
Dick Deadeye	...	...	...	...	...	...	...	<i>.. Able Seaman</i>
Bill Bobstay	...	...	...	...	...	...	...	<i>Boatswain's Mate</i>
Bob Becket	...	...	...	...	...	...	...	<i>Carpenter's Mate</i>
Tom Tucker	...	...	...	...	...	...	...	<i>... Midshipmite</i>
Sergeant of Marines.								
Josephine	...	...	...	...	...	...	...	<i>The Captain's Daughter</i>
Hebe	...	...	...	...	...	...	...	<i>Sir Joseph's First Cousin</i>
Little Buttercup	...	...	...	...	...	...	...	<i>A Portsmouth Bumboat Woman</i>

First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.

SCENE.—QUARTERDECK OF H.M.S. PINAFORE, OFF PORTSMOUTH.

ACT I. -- Noon. ACT II. - Night.

H.M.S. PINAFORE.

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H. M. S. "Pinafore:"

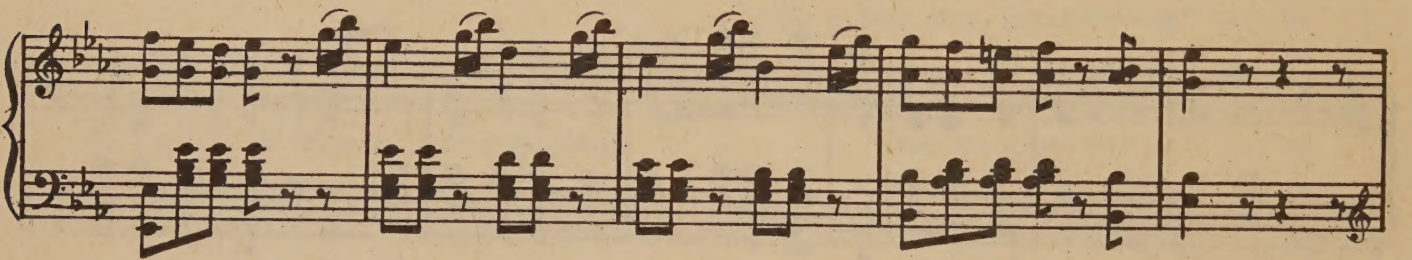
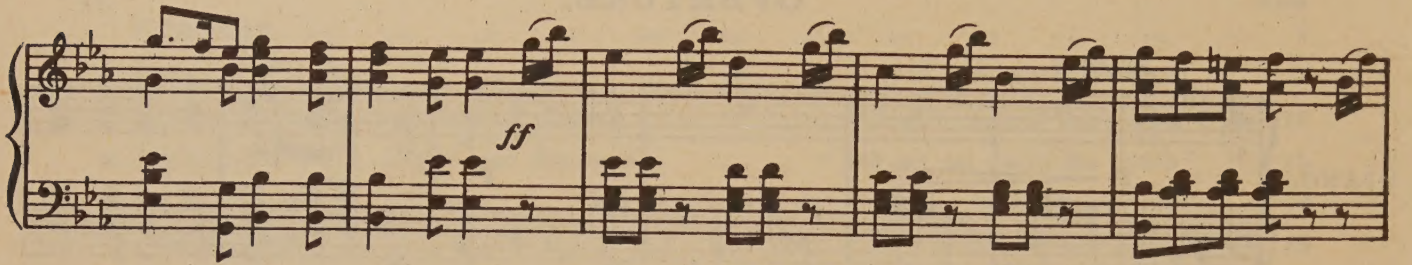
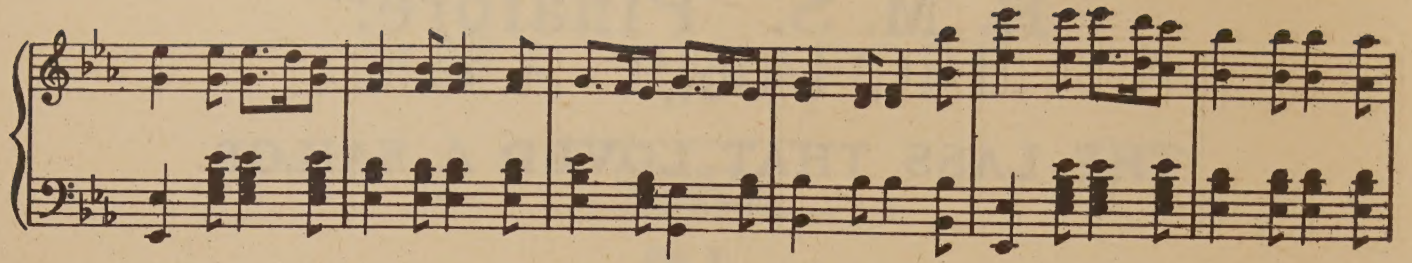
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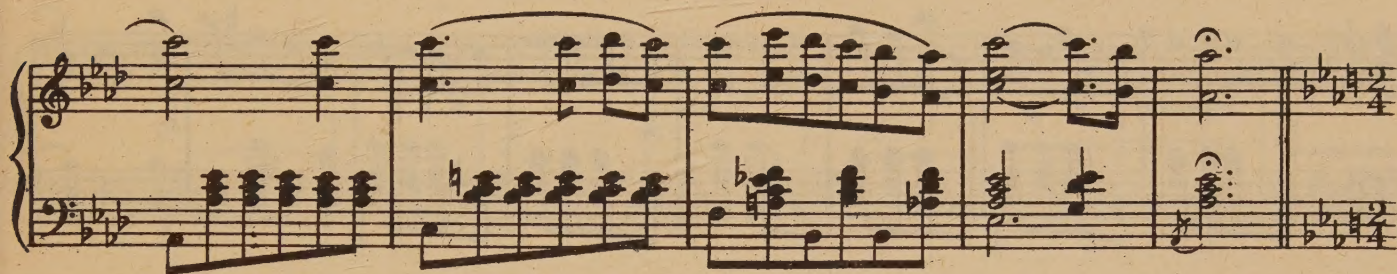
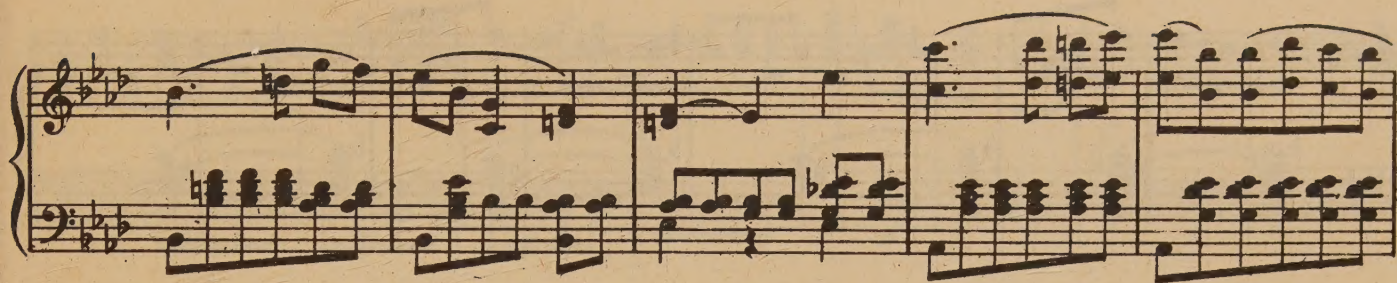
OVERTURE.

Allegro.

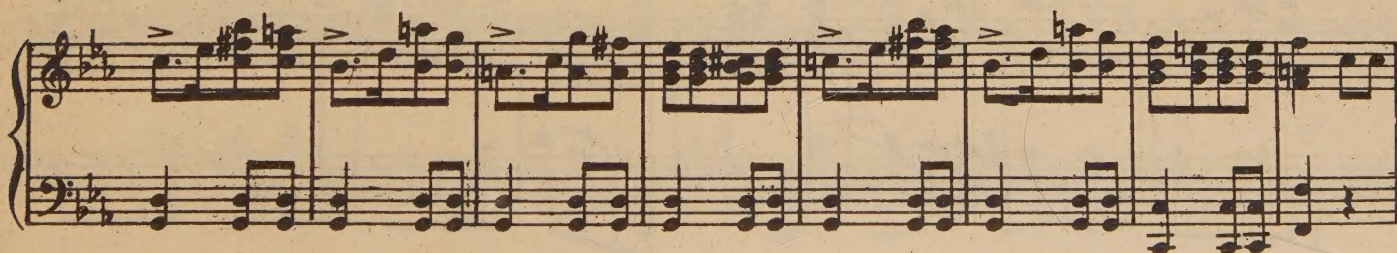
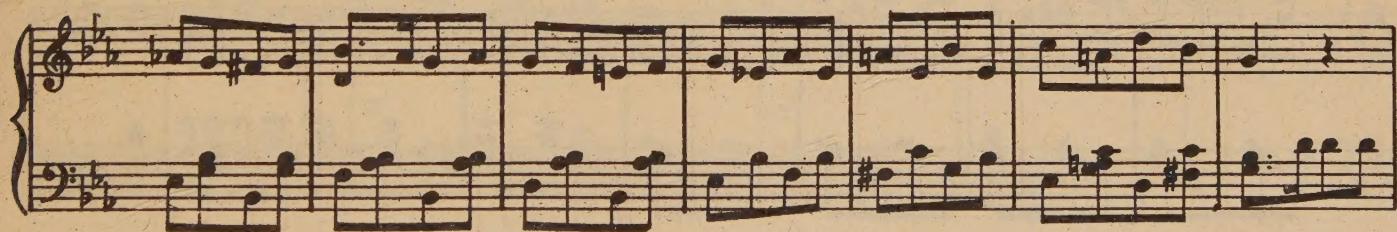
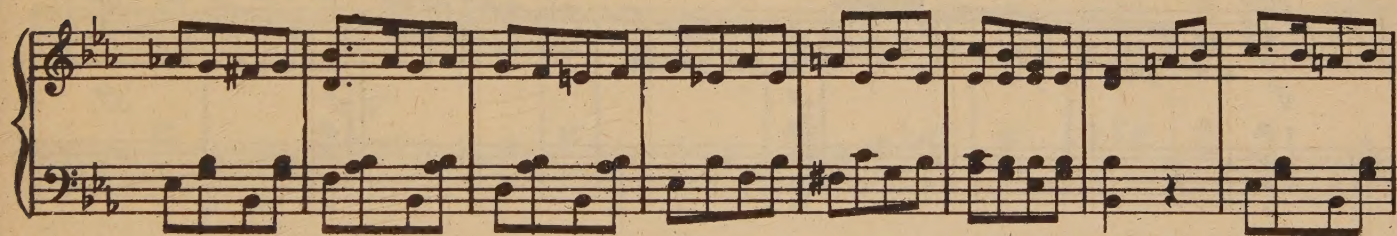
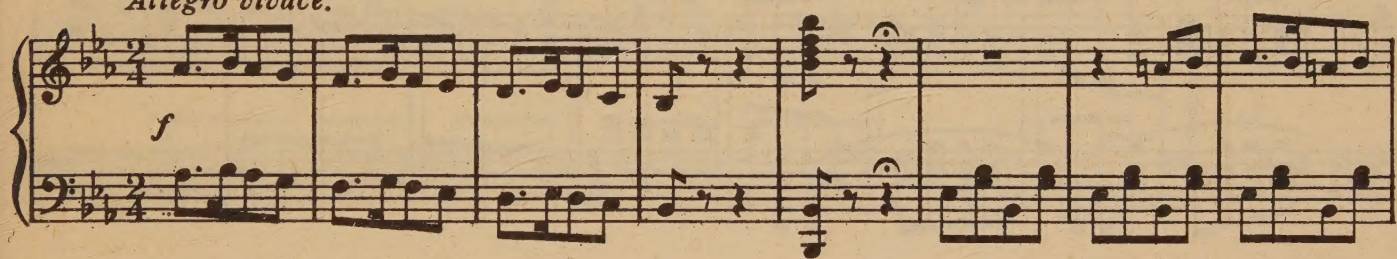
PIANO.

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system includes dynamic markings 'p' (piano) and 'f' (forte). The notation includes various musical symbols such as notes, rests, and slurs. The final system ends with a fortissimo 'ff' marking.

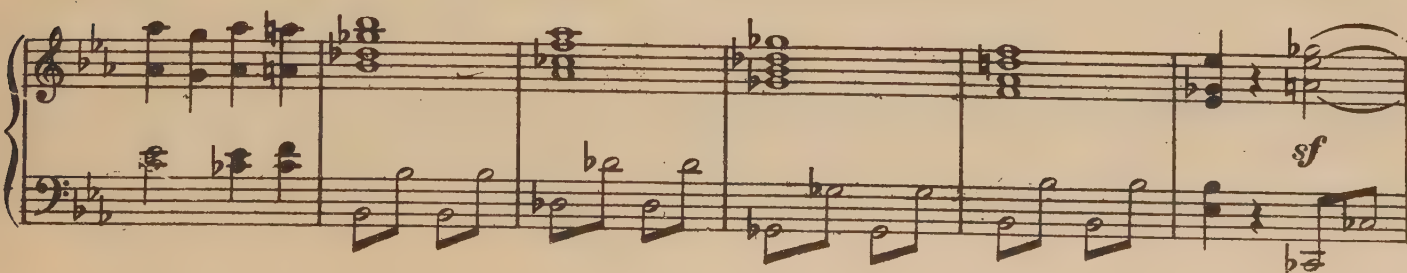
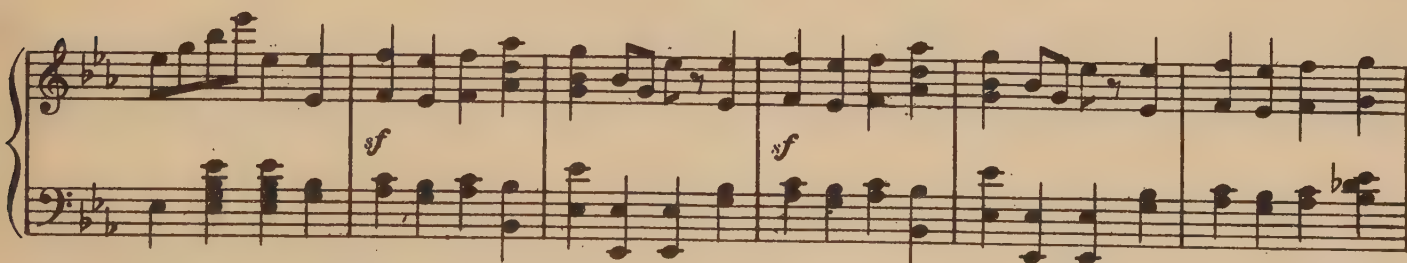
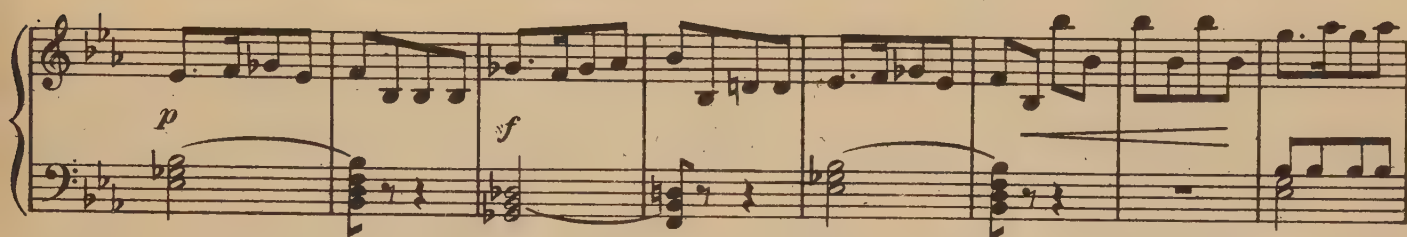
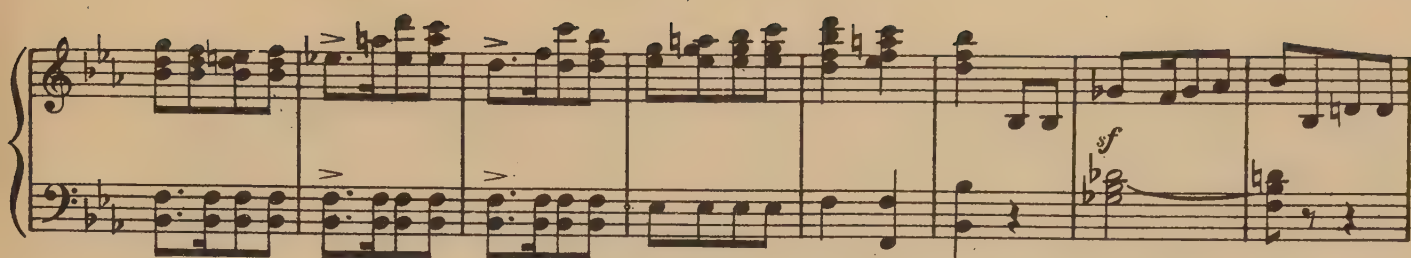


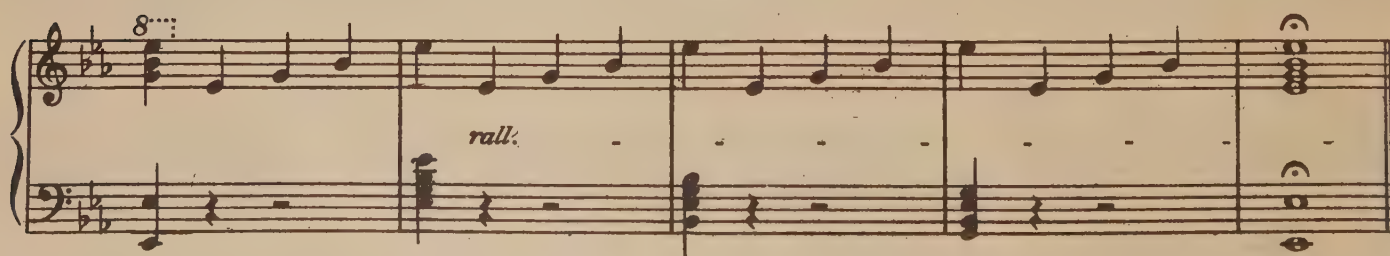
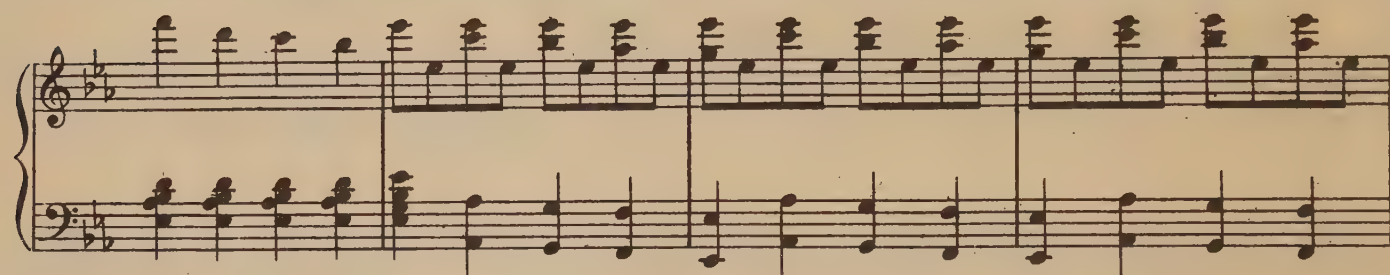
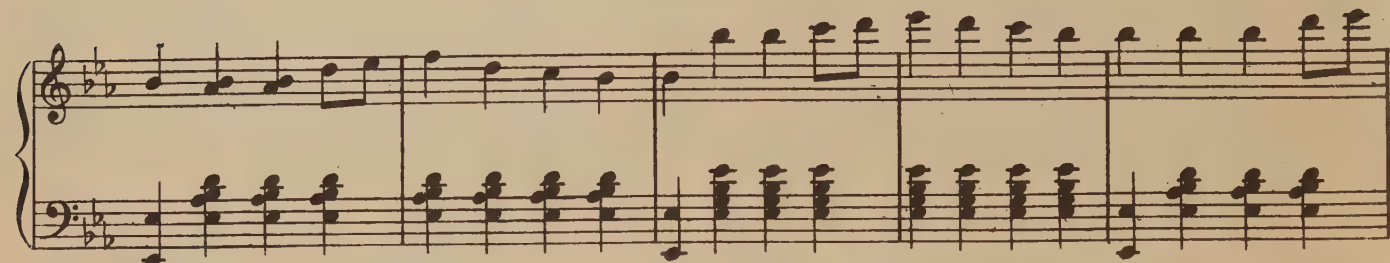


Allegro vivace.



This image shows a handwritten musical score for piano, consisting of six systems of staves. The notation is in G major (one sharp) and 4/4 time. The first system features a treble staff with eighth-note patterns and a bass staff with sustained chords. The second system has a treble staff with eighth-note runs and a bass staff with chords and some sixteenth-note figures. The third system continues with similar textures. The fourth system introduces a forte (*f*) dynamic in the treble and features a piano solo section in the bass staff marked with a piano (*p*) dynamic. The fifth system shows a return of more complex textures in both hands. The sixth system concludes with a final cadence, marked with a fortissimo (*ff*) dynamic in the bass staff.





Allegretto Pesante.

PIANO.

*ff**ff**con gra.**Staccato**con gra.*

con gva *cresc.*

cresc molto *con gva* *ff*

con gva

BASSES. f
We— sail the o—cean
con gva. *sf*

blue, And our san—cy ships a beau—ty; We're so—ber men and true, And at—

TENORS.

When the balls whistle free o'er the bright blue sea We


- ten - tive to our du - ty. When the balls whistle free o'er the bright blue sea We

stand to our guns all day. When at an - chor we ride On the Ports - mouth tide, We've

stand to our guns all - day. — When at an - chor we ride On the Ports - mouth tide, We've

plen - ty of time for play, A - hoy! A - hoy! A - hoy! A -

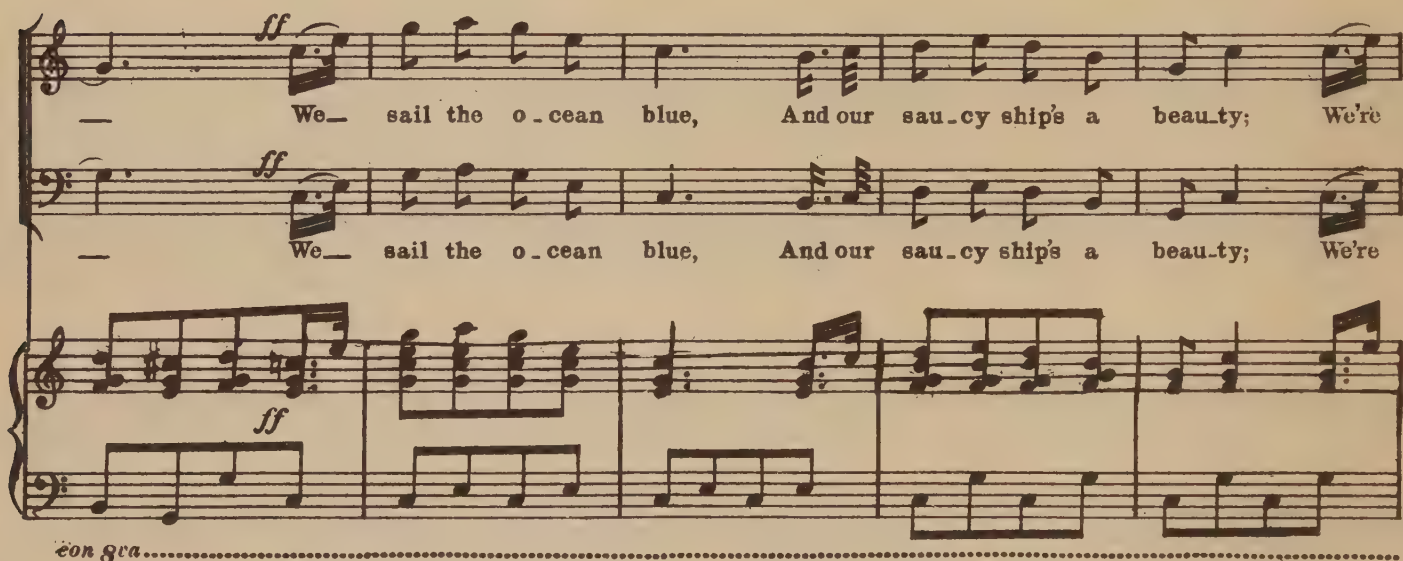
plen - ty of time for play. The balls whis - tle free


 Musical score for the first system. It includes a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are: "hoy! We stand to our guns, to our guns all day." followed by "O'er the bright blue sea, We stand to our guns, to our guns all day." The piano part features chords and a steady bass line.

_ hoy! We stand to our guns, to our guns all day.

O'er the bright blue sea, We stand to our guns, to our guns all day.

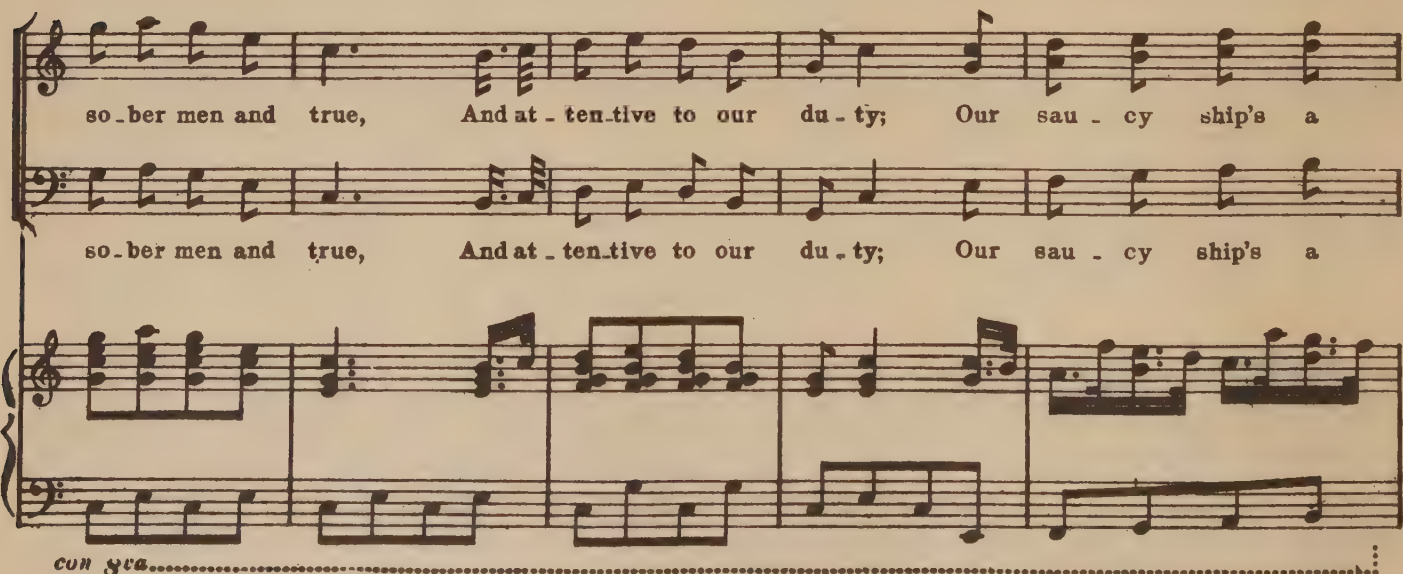
con gra.....


 Musical score for the second system. It includes a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are: "We sail the ocean blue, And our saucy ships a beauty; We're" followed by "We sail the ocean blue, And our saucy ships a beauty; We're". The piano part features chords and a steady bass line.

We sail the ocean blue, And our saucy ships a beauty; We're

We sail the ocean blue, And our saucy ships a beauty; We're

con gra.....


 Musical score for the third system. It includes a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are: "sober men and true, And attentive to our duty; Our saucy ships a" followed by "sober men and true, And attentive to our duty; Our saucy ships a". The piano part features chords and a steady bass line.

so-ber men and true, And at-tentive to our du-ty; Our sau-cy ship's a

so-ber men and true, And at-tentive to our du-ty; Our sau-cy ship's a

con gra.....

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and
beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

ff
con gva.....*con gva*.....

true, We sail the o - - - cean blue.
true, We sail the o - - - cean blue.

con gva.....

rall.

No. 2.

RECITATIVE and SONG—(Mrs. Cripps.)

MRS. CRIPPS. *RECIT.*

VOICE. Hail, men-o'-wars-men, safe-guards of your na-tion! Here is an end at last, of all privation!

PIANO. *f*

You've got your pay, spare all you can afford To wel-come lit-tle But-ter-cup on board.

p

attacca.

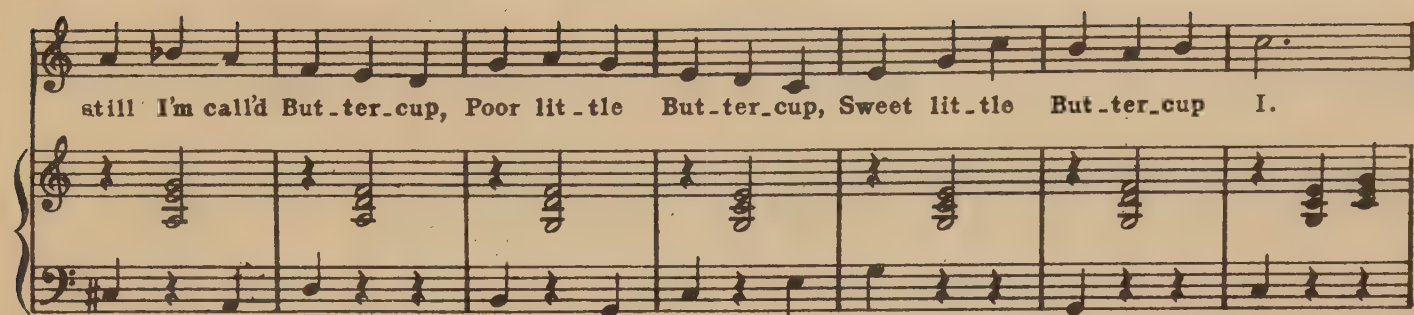
SONG—(Mrs. Cripps.)

Allegretto.

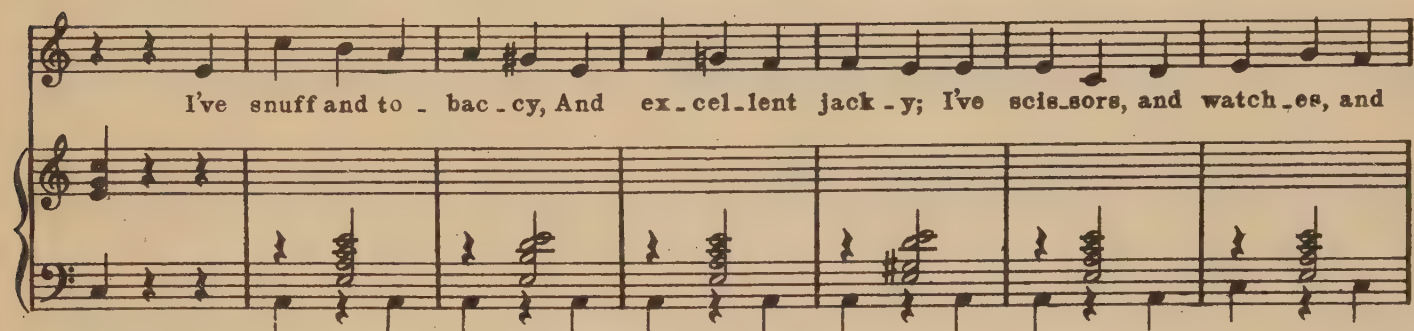
VOICE. I'm

PIANO. *f*

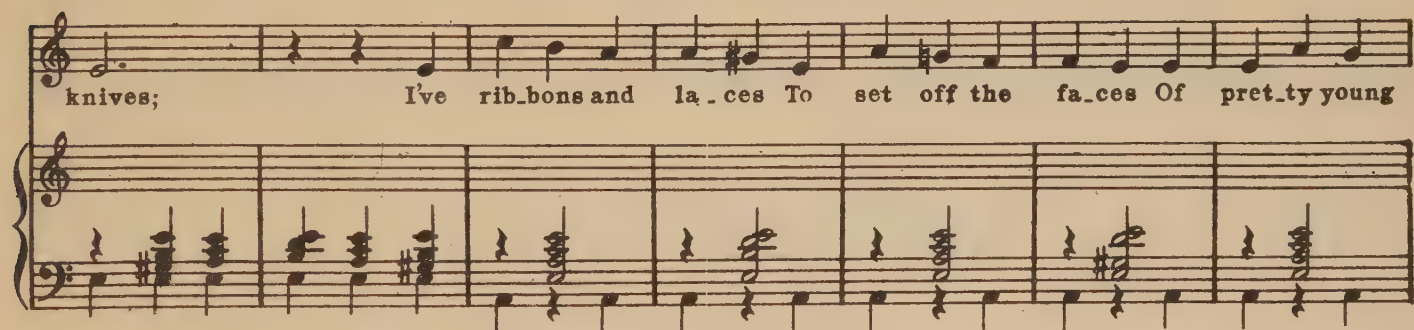
called lit-tle But-ter-cup, Dear lit-tle But-ter-cup. Though I could nev-er tell why; But



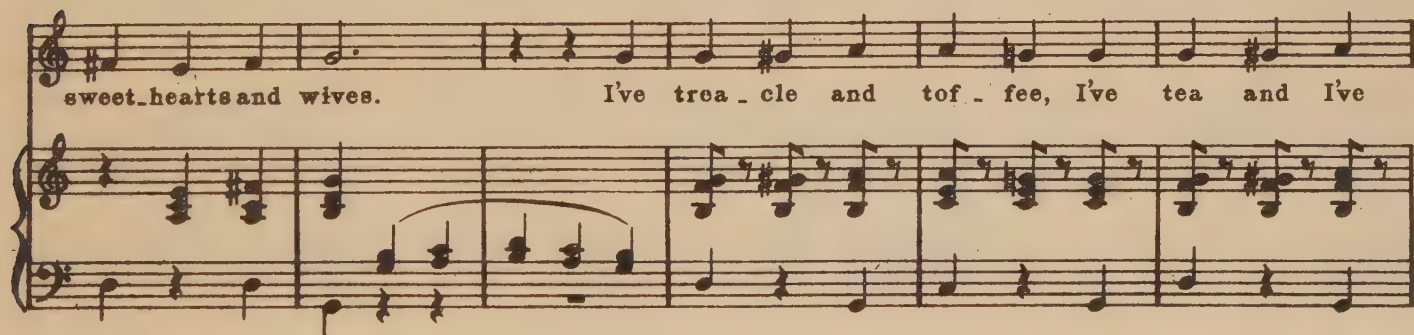
still I'm call'd But-ter-cup, Poor lit-tle But-ter-cup, Sweet lit-tle But-ter-cup I.



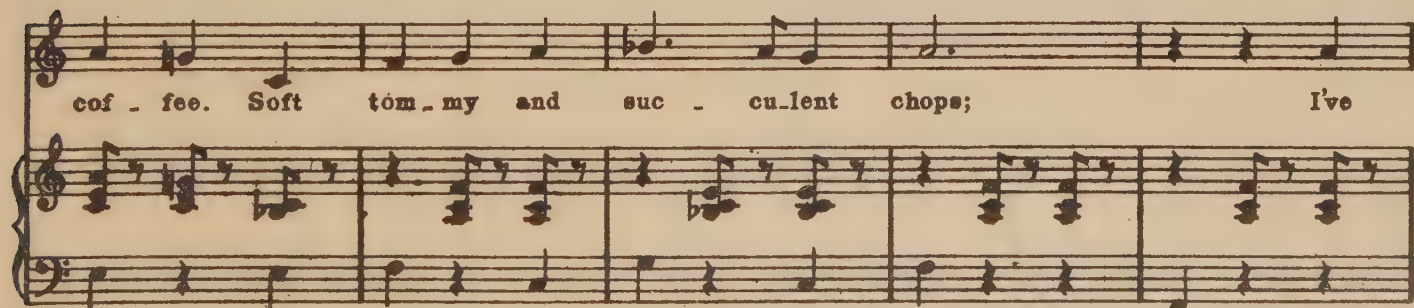
I've snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors, and watch - es, and



knives; I've rib - bons and la - ces To set off the fa - ces Of pret - ty young



sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've



cof - fee. Soft tom - my and suc - cu - lent chops; I've

rall.

chick-ens and co-nies; And pret-ty po-lo-nies, And ex-cel-lent pep-per-mint

rall.

a tempo

drops. Then buy of your But-ter-cup, Dear lit-tle But-ter-cup,

a tempo

Sail-ors should ne-ver be shy- So buy of your But-ter-cup,

Peer lit-tle But-ter-cup, Come, of your But-ter-cup buy.——

colla voce

f

No 2a

RECITATIVE (Mrs. Cripps and Boatswain's Mate.)

MRS. CRIPPS. *RECIT.*

VOICE. But tell me who's the youth whose faltering feet With difficulty bear him on his course?

PIANC.

BOATSWAIN. MRS. CRIPPS.

That is the smartest lad in all the fleet—Ralph Rackstraw. Ralph! That name! Remorse! remorse!

Attacca.

No 3.

SCENA—(Ralph) and CHORUS.

Andante.

VOICE. RALPH.

The

PIANO. *p*

Night - ingale Sigh'd for the moon's bright ray, And

told his tale_ In his own me-lo-dious way. He sang "Ah, well-a-

CHORUS. TENORS. *pp* -day?" BASSES. He sang "Ah, well-a - day!" RALPH. The low - ly vale_ For the

moun - tain vain-ly sighed, To his hum-ble wail The

e - cho-ing hills re-plied. They sang "Ah, well-a - day!" They

CHORUS. *pp*

RALPH.

sang "Ah, well-a - day!" I know the va_lue of a kind_ly cho_rus, But

cho_rus-es yield lit_tle con_so_la_tion When we have pain, and sor-row too, be -

MRS. CRIPPS.

_fore us! I love, and love, a_las, a_bove my sta_tion! He

CHORUS. unis.

loves, and loves a lass a_bove his sta_tion. Yes, yes, the lass is much above his sta_tion.

BALLAD.

Andante moderato.

VOICE.

RALPH.

PIANO.

f

*

A

mai - den fair to see, The pearl of min - stel - sy, A bud of blush - ing beau - ty; For

p

CHORUS.

whom proud no - bles sigh, And with each o - ther vie To do her me - nial's du - ty. To

p

do her me - nial's du - ty. A sui - tor, low - ly born, With

RALPH.

*pp**p*

hope - less pas - sion torn, And poor be - yond de - ny - ing, Has

dared for her to pine, At whose ex - al - ted shrine A world of wealth is

sigh - ing. A world of wealth is sigh - ing. Un - learn - ed he in aught Save

that which love has taught, (For love had been his tu - tor;) Oh,

pi - ty, pi - ty me - Our cap - tain's daughter, she, And I that low - ly

sui - tor! Oh, pi - ty, pi - ty me - Our cap - tain's daughter, she, And I that low - ly

CHORUS OF MEN.

TENORS.

pp And he, and he, that low - ly

BASSES.

pp And he, and he, that low - ly

pp

sui - tor.

sui - tor.

sui - tor.

f

3

Ad.

Nº 4. RECIT., SONG and CHORUS—(Captain Corcoran.)

VOICE. *Allegretto.* RECIT. CAPTAIN C.
My gal.lant crew, good

VOICE.

PIANO. *Allegretto.*
ff

morn_ing! CHORUS. TENORS & BASSES. I hope you're all quite well.

Sir, good morning! Quite well, and

f

I am in rea_son_a_ble health, And hap_py To meet you all once more.

you, sir?

p *f*

(CHORUS.)

You do us proud, sir!

ff

1. I

am the captain of the Pin-a-fore!
do my best to sa-tis-fy you all-

CHORUS OF MEN.

You're
You're ex-

1. And, a right good cap-tain too!
2. And with you we're quite con-tent.

p *f* *p*

ve-ry, ve-ry good, And, be it un-der-stood, I com-mand a—right good
-ceed-ing-ly po-lite, And I think it on-ly right To re-turn the—com-pli-

crew.
- ment.

We're ve - ry, ve - ry good, And, be it un - der - stood, He com -
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re -

f

Though re - la - ted to a peer, I can
Bad lan - guage or a - buse, I

- mands a - right good crew.
- turn the - com - pli - ment.

p

hand, reef, and steer, Or ship a sel - va - gee; I am
ne - ver, ne - ver use, What - e - ver the e - mer - gen - cy; Though

ne-ver known to quail At the fu-ry of a gale, And I'm ne-ver, ne-ver sick at
 "both-er it," I may— Oc-ca-sion-al-ly say, I ne-ver use a big, big

sea!
 D—

No, ne-ver!
 No, ne-ver!

Hard-ly
 Hard-ly

What, ne-ver?
 What, ne-ver?

What, ne-ver?
 What, ne-ver?

TENORS.

e-ver!
 e-ver!

He's hard-ly e-ver sick at sea. Then give three cheers, and
 Hard-ly e-ver swears a big, big D!

BASSES.

He's hard-ly e-ver sick at sea. Give three cheers, and
 Hard-ly e-ver swears a big, big D!

dim. p

dim. p

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then *f*

2nd verse only (well - bred)

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then *f*

2nd verse only (well - bred)

ff

(Pause second verse only.)

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

2nd Verse.

ff

1. CAP. C. 2.

2. I

Nº 4^a

RECIT.—(Mrs. Cripps and Captain Corcoran.)

VOICE. **MRS. CRIPPS.**

Sir, you are sad! The silent eloquence of yonder tear, That trembles on your eyelash,

PIANO.

Proclaims a sorrow far more deep than common; Con-fide in me— fear not— I am a mother!

p

VOICE. **CAPTAIN C.**

Yes, Lit-tle But-ter-cup, I'm sad and sor-ry,

ff

My daugh-ter, Jo-se-phine, the fair-est flower That e-ver blos-somed on an-ces-tral

p

tim-ber, Is sought in marriage by Sir Jo-seph Por-ter, Our Ad-mi-ral-ty's First Lord,

p *f*

but for some rea-son She does not seem to tac-kle kind-ly to it.

MRS. CRIPPS.

Ah, poor Sir Jo-seph! Ah, I know too well— The

Tempo moderato.

an-guish of a heart that loves but vain-ly! But see, here comes your

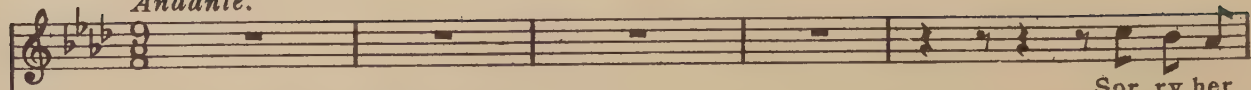
CAPTAIN C.

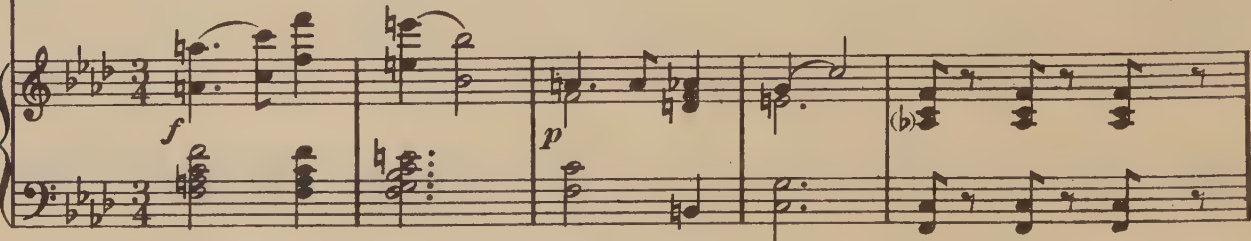
most attractive daughter: I go— farewell! A plump and pleasing per-son!

No 5.

SONG—(Josephine.)

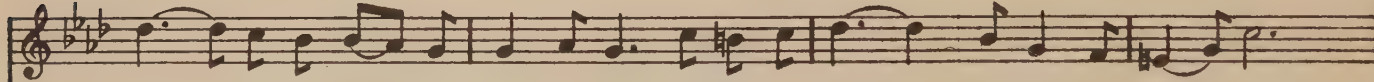
Andante.

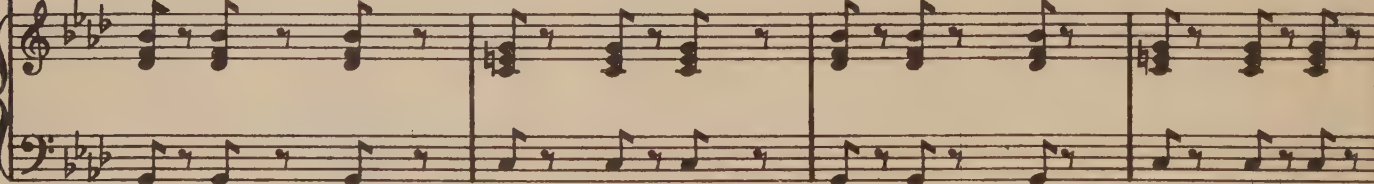
VOICE.  Sor-ry her

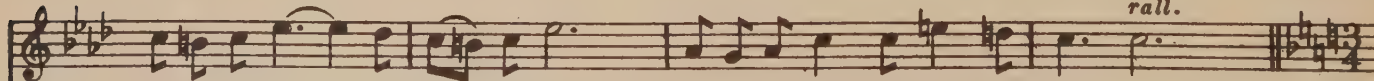
PIANO. 


 lot— who loves too well, Hea-vy the heart— that hopes but vain - ly,



 Sad— are the sighs that own the spell Uttered by eyes— that speak too plain - ly;



 Sor-ry her lot— who loves too well, Heavy the heart that hopes but vain - ly. *rall.*



Hea - vy the sor - row that bows the head When love is a -

p *cresc.*

- live and hope is dead! When love is a live and

f *dim.* *colla voce* *p*

hope is dead!

f *p*

Sad is the hour when sets the sun - Dark is the

night to earth's poor daugh - ters, When to the ark the

wea - ried one Flies from the emp - ty waste of wa - ters.

Sad is the hour — when sets the sun — Dark is the night to earth's poor

rall. *Un poco animato.*
daugh - ters. Hea - vy the sor - row that bows — the

cresc. head When love is a - live — and hope — is dead! When

dim. *p* love is a - live And hope, — is dead.

colla voce *p*

Nº 6.

CHORUS OF WOMEN. (Behind the Scenes.)

Andantino. SOPRANOS & CONTRALTOS.

VOICE. *p* *cresc.*

O - ver the bright blue sea — Comes Sir

PIANO. *p* *cresc.*

f

Jo - - seph Por - ter, K. C. B., Wher - e - - ver he may

f

go — Bang, bang the loud nine poun - ders go!

f Shout _____ o'er the bright_ blue sea _____ *p* For Sir

Jo - seph Por - ter, K. C. B. *f* Shout _____ o'er the bright blue

p sea _____ For Sir Jo - seph Por - ter, K. C. B. *f* For Sir

p Jo - seph Por - ter K. C. B. *dim.*

p *pp*

No 7.

CHORUS OF SAILORS.

Allegretto come I^{ma} TENORS & BASSES.

VOICE. *p* Sir_ Joseph's barge is seen, And its crowd of blushing

PIANO. *pp staccato*

beau-ty, We_ hope he'll find us clean, And at - ten-tive to our du - ty. *p* We

beau-ty, We_ hope he'll find us clean, And at - ten-tive to our du - ty. *p* We

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty, We're

sail, we sail the o - cean blue, And our sau - cy ship's a beau-ty, We're

cresc.

so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber, so - ber men and

cresc.

so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber, so - ber men and

cresc.

cresc. molto

ff

true. We're smart and so - ber men, And quite de - void of fe - ar In -

ff

true. We're smart and so - ber men, And quite de - void of fe - ar, In -

ff

all the Royal N. None are so smart as we are.

all the Royal N. None are so smart as we are.

p

p

SOPS. & CONTS.

Gai - ly—

tr *p*

trip - ping, Light - ly— skip - ping, Flock the— maid - ens to— the— ship - ping; Gai - ly—

trip - ping, Light - ly— skip - ping, Flock the— maid - ens to— the—

shipping. TENORS & BASSES. Sai - lora—

Flags, and guns, and pennants dip - ping, All the la - dies love the ship - ping.

sprightly, Al - ways right - ly Wel - come la - dies so po - lite - ly.

TENORS & BASSES.

La - dies who can smile so bright - ly Sai - lora wel - come most po - lite - ly, welcome most po -

Sai - lora spright - ly, Al - ways right - ly Wel - come la - dies so po -

- lite - ly.

- lite - - ly. Gai - ly trip - ping, Light - ly skip - ping, Flock the -

TENORS.

BASS. *p* We're smart and so - ber men, And

Gai - ly trip - ping, Light - ly skip - ping, Flock the

mai - dens to the ship - ping, Gai - ly trip - ping, Light - ly skip - ping, Flock the -

quite de - void of fe - ar, In all the roy - al N. None

mai - dens to the ship - ping, Gai - ly trip - ping, Light - ly skip - ping, Flock the

Legato

mai - dens to the ship; Sai - lers spright - ly, Al - ways right - ly Wel - come

Legato

are so smart as we are; La - dies who can smile so bright - ly Sai - lers

Legato

mai - dens to the ship; La - dies who can smile so bright - ly Sai - lers

mf

dim. *p*

la-dies so po - lite

TENORS & BASSES. *dim.* *p*

wel-come most po - lite

pp

ly, — so po-lite - ly. Gai-ly tripping, Lightly

pp

ly, most po-lite - ly. Gai-ly tripping, Lightly

cresc. *dim.* *p*

skip-ping, Sailors al-ways wel-come la-dies most po - lite - - - ly.

cresc. *f* *p*

skip-ping, Sailors al-ways wel-come la-dies most po - lite - - - ly.

p

we are his sis-ters and his cou-sins and his aunts. SOPS. & CONTS.

And we are his sis-ters and his
TENORS & BASSES.

And they are his sis-ters and his

cresc.

His sis-ters and his cou-sins and his aunts.

cousins and his aunts, His sis-ters and his cousins and his aunts.

cousins and his aunts, His sis-ters and his cousins and his aunts.

p

SIR J. PORTER.

When at an-chor here I ride, My bo-som swells with

COUSIN HEBE.

pride, And I snap my fingers at a foeman's taunts. And so do his sisters and his

cousins and his aunts. His

SOP. & CONT.

And so do his sisters and his cousins and his aunts, His

TENORS & BASSES.

And so do his sisters and his cousins and his aunts, His

cresc.

SIR J. PORTER.

sisters and his cousins and his aunts. But

sisters and his cousins and his aunts.

sisters and his cousins and his aunts.

p

when the breezes blow I generally go below, And

p

COUSIN HEBE.

seek the seclusion that a cabin grants. And so do his sisters and his

cousins and his aunts, SOP. & CONT. And

And so do his sisters and his cousins and his aunts. And

TENORS & BASSES.

And

cresc. so do his sisters and his cousins and his aunts, His sisters and his cousins; Whom he

cresc. so do his sisters and his cousins and his aunts, His sisters and his cousins; Whom he

cresc. so do his sisters and his cousins and his aunts, His sisters and his cousins; Whom he

cresc.

reckons up by dozens, and his aunts.

reckons up by dozens, and his aunts.

reckons up by dozens, and his aunts.

No 9.

SONG.— Sir J. Porter and Chorus.

Allegro non troppo.

PIANO.

f

SIR J. PORTER.

1. When
2. As

p

I was a lad I served a term As of - fice boy to an At - tor - ney's firm, I
of - fice boy I made such a mark That they gave me the post - of a ju - nior clerk. I

cleaned the win - dows and I swept the floor, And I po - lished up the han - dle of the
served the writs with a smile so bland, And I co - pied all the let - ters in a

big front door.
big round hand. I
1

CHORUS.

He po - lished up the han - dle of the big front door.
He co - pied all the let - ters in a big round hand.

He po - lished up the han - dle of the big front door.
He co - pied all the let - ters in a big round hand.

po - lished up that han - dle so care - ful - lee, That now I am the ru - ler of the
co - pied all the let - ters in a hand so free, That now I am the ru - ler of the

p

Queen's Na - vee!
Queen's Na - vee!

He po - lish'd up that han - dle so care - ful - lee That
He co - pied all the let - ters in a hand so free, That

He po - lish'd up that han - dle so care - ful - lee That
He co - pied all the let - ters in a hand so free, That

f

SIR J. PORTER.

3. In ser-ving writs I
4. Of le-gal knowledge I ac-

now he is the ru-ler of the Queen's Na-vee!

now he is the ru-ler of the Queen's Na-vee!

p

made such a name That an ar-ti-cled clerk I soon be-came; I wore clean collars and a
-quired such a grip That they took me in - to the part-ner-ship, And that jun - ior part - ner -

bran' new suit For the pass ex - am - in - a - tion at the In - sti - tute.
- ship I ween Was the on - ly ship - that I ev - er had seen.

CHORUS.

For the
Was the

For the
Was the

f

That pass ex - am - in - a - tion did so
But that kind of ship so

pass ex - am - in - a - tion at the In - sti - tute
on - ly ship he ever had seen.

pass ex - am - in - a - tion at the In - sti - tute.
on - ly ship he ever had seen.

well for me} That now I am the ru - ler of the Queen's Na - vee.
suit - ed me}

That
But

That
But

pass ex - am - in - a - tion did so well for he} That now he is the ru - ler of the Queen's Na - vee.
that kind of ship so suit - ed he}

pass ex - am - in - a - tion did so well for he} That now he is the ru - ler of the Queen's Na - vee.
that kind of ship so suit - ed he}

SIR J. PORTER.

5. I grew so rich that I was sent By a
6. Now lands-men all, who - ev - er you may be, If you

pock-et borough in - to Par - lia - ment. I al - ways vo - ted at my par - ty's call, And I
want to rise - to the top of the tree, If your soul is - n't fettered to an of - fice stool, Be

nev - er thought of think - ing for my - self at all.
care - ful to be guid - ed by this gold - en rule,

CHORUS.

He nev - er thought of think - ing for him -
Be care - ful to be guid - ed by this

He nev - er thought of think - ing for him -
Be care - ful to be guid - ed by this

I thought so lit - tle, they re - ward - ed me, By
Stick close to your desks and nev - er go to sea, And you

- self at all.
gold - en rule.

- self at all.
gold - en rule.

making me the ru - ler of the Queen's Na - vee.
all may be ru - lers of the Queen's Na - vee.

He thought so lit - tle, they re - ward - ed he, By
Stick close to your desks and nev - er go to sea, And you

He thought so lit - tle they re - ward - ed he, By
Stick close to your desks and nev - er go to sea, And you

1. 2.
making him the ruler of the Queen's Navee. Queen's Navee.
all may be rulers of the Queen's Navee. Queen's Navee.

1. 2.
making him the ruler of the Queen's Navee. Queen's Navee.
all may be rulers of the Queen's Navee. Queen's Navee.

N^o 9a

EXIT FOR LADIES.

Vivace.

SIR JOSEPH

VOICE.

For I hold that on the seas The ex-pression "if you

PIANO.

COUSIN HEBE.

please," A par-ti-cu-lar-ly gen-tle-man-ly tone im-plants. And so do his sis-ters, and his

cousins, and his aunts.

SOPS. & CONTS.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

TENORS & BASSES.

And so do his sisters, and his cousins, and his aunts! His sisters and his cousins, Whom he

cresc.

reck-ons up by doz-ens, and his aunts! —

reck-ons up by doz-ens, and his aunts! —

Nº 10. TRIO and CHORUS—(Ralph, Boatswain's Mate and Carpenter's Mate.)

Moderato.

PIANO.

§ RALPH.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

BOATSWAIN.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

CARPENTER.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain
 2. His eyes should flash with an in - born fire, His brow with scorn be

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

dic - ta - to - rial word, And his
tang of a ty - rant tongue. And his

dic - ta - to - rial word. His nose should pant,
tang of a ty - rant tongue. His foot should stamp,

dic - ta - to - rial word. His nose should pant, And his
tang of a ty - rant tongue. His foot should stamp, And his

lip should curl, And his brow should furl,
throat should growl, And his face should scowl,

His cheeks should flame, His
His hair should twirl, His

lip should curl, His cheeks should flame, And his brow should
throat should growl, His hair should twirl, And his face should

And his heart should glow, And his fist be e-ver ready For a
And his breast pro - trude, And this should be his cus - tom - a - ry

bo - som should heave, And his fist be e-ver ready For a
eyes should flash, And this should be his cus - tom - a - ry

furl, And his bo - som should heave, And his heart should glow, And his fist e-ver
scowl, And his eyes should flash, And his breast pro - trude, And this his

TENORS.

*Più vivace.**cresc.*

rall.
knock - down blow.
at - ti - tude.

His nose should pant, And his lip should curl, His
His foot should stamp, And his throat should growl, His

BASSES.

rall.
knock - down blow.
at - ti - tude.

His nose should pant, And his lip should curl, His
His foot should stamp, And his throat should growl, His

rall.
rea - dy For a knock - down blow.
cus - tom - a - ry at - ti - tude.

*Più vivace.**cresc.*

cheek should flame, And his brow should furl, His bo - som should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And his

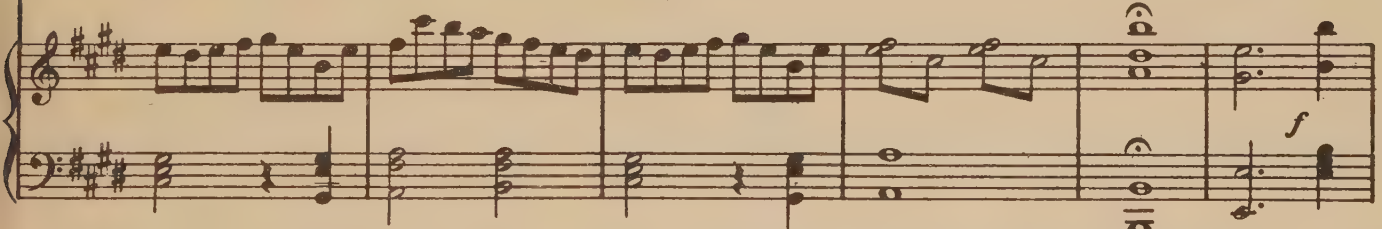
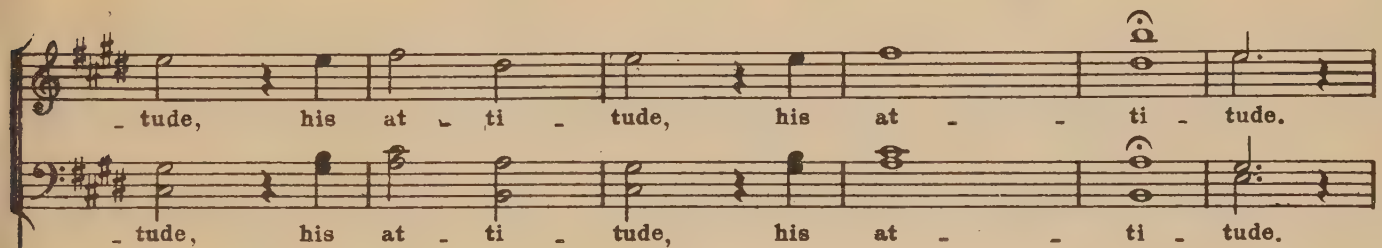
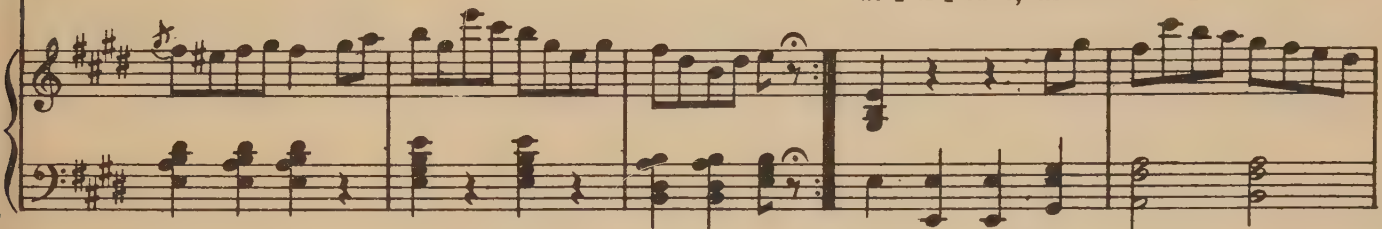
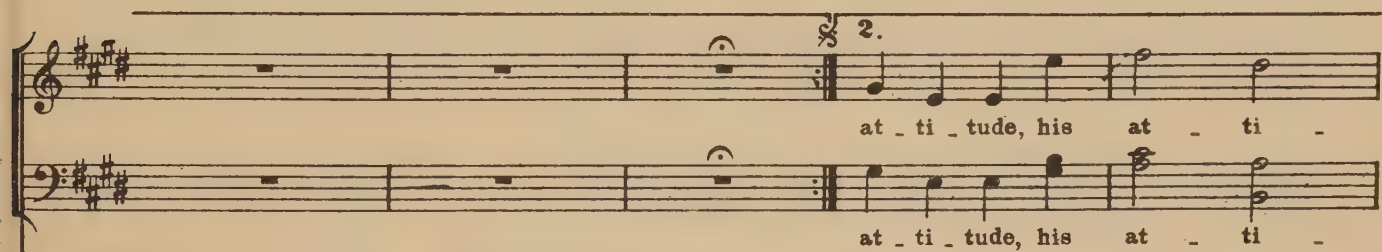
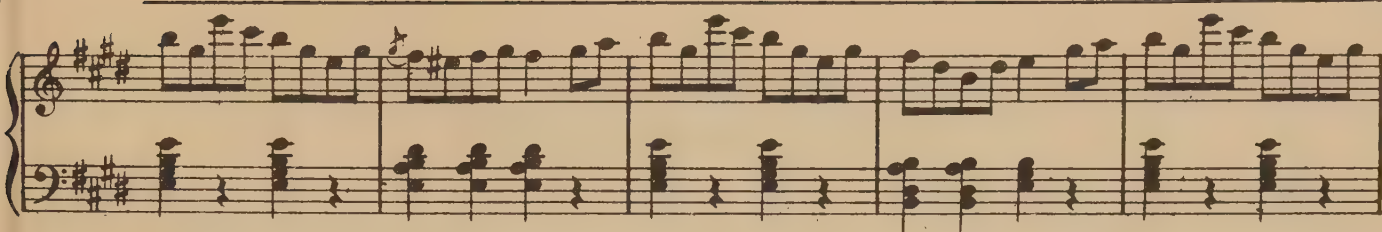
cheek should flame, And his brow should furl, His bo - som should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And his

cresc.

heart should glow, And his fist be ev - er read - y For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ry

heart should glow, And his fist be ev - er read - y For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ry

1.



N^o 11.

DUET.—(Josephine and Ralph.)

Allegro con brio.

VOICE. JOSEPHINE.

Re - frain, au - da - cious

PIANO. *ff* *fp*

tar, Your suit from press - ing, Re - mem - ber what you are, And whom ad -

- dress - ing, Re - frain, au - da - cious tar, Your suit from press - ing, Re - mem - ber what you are, And

whom addressing, Re - frain, audacious tar, Re - member what you are. I'd

p (aside)

Un poco più lento.

laugh my rank to scorn In u - nion ho - ly, Were he more highly born Or I — more

p

cresc.

dim.

p

ritard.

low - ly. I'd laugh my rank to scorn In u - nion ho - ly, Were he more high - ly

mf

dim.

colla voce

born Or I more low - ly.

Tempo I:

RALPH.

Proud

pp

ff

la - dy, have your way, Un - feeling beau - ty! You speak, and I o -

fp

fp

- bey, It is — my — du - ty! I am the lowliest star that sails the wa - ter, And

you, proud maiden, are my cap_tain's daughter; Proud la - dy, have your way, You

speak, and I o - bey. My heart, with an_guish

(aside) *Un poco più lento.*

torn Bows down be - fore her; She laughs my love to scorn; Yet I a -

-dore her, My heart, with anguish torn, Bows down be - fore her. She laughs my love to

cresc. *dim.* *p* *rit.*

mf *dim.* *colla voce*

Tempo I. JOSEPHINE.

scorn, Yet I a - dore her. Re - frain au_da_cious tar, Your suit from

piu lento
p

press - ing!

piu lento
p

RALPH.

Proud la - dy, have your way, Un - feel - ing beau - ty! My

piu lento

laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly born — Or

heart with an - guish torn, Bows down be - fore her; She laughs my love to scorn, — Yet

p

rit. *pp*

I more low - ly.

rit. *pp*

I a - dore — her.

rit. *pp* *p*

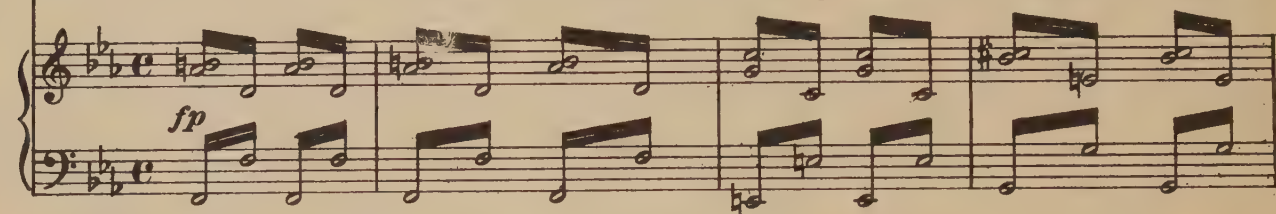
FINALE—ACT I.

*Allegretto moderato.*RALPH. *Recit.*

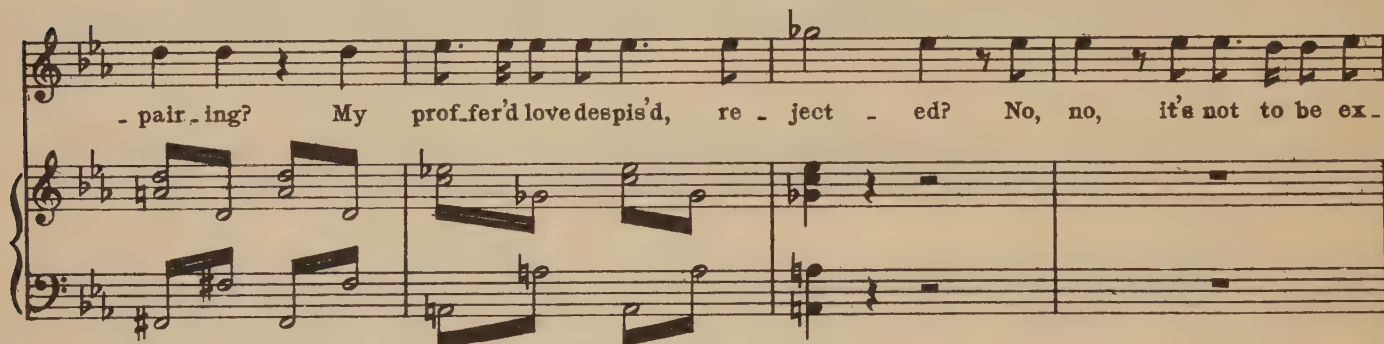
VOICE.

Can I survive this o-ver-bear-ing? Or live a life of mad des-

PIANO.

fp

- pair-ing? My prof-fer'd love despis'd, re-ject-ed? No, no, it's not to be ex-

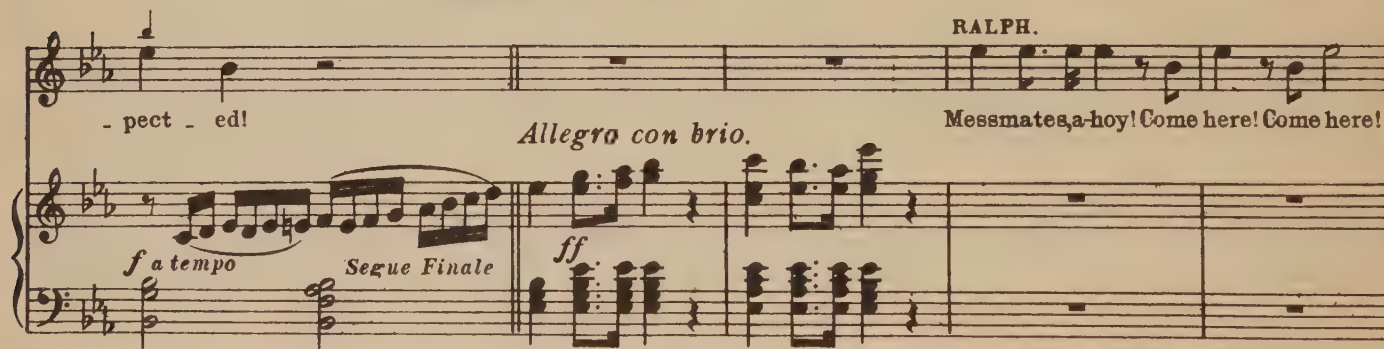


- pect-ed!

RALPH.

Allegro con brio.

Messmates, a-hoy! Come here! Come here!

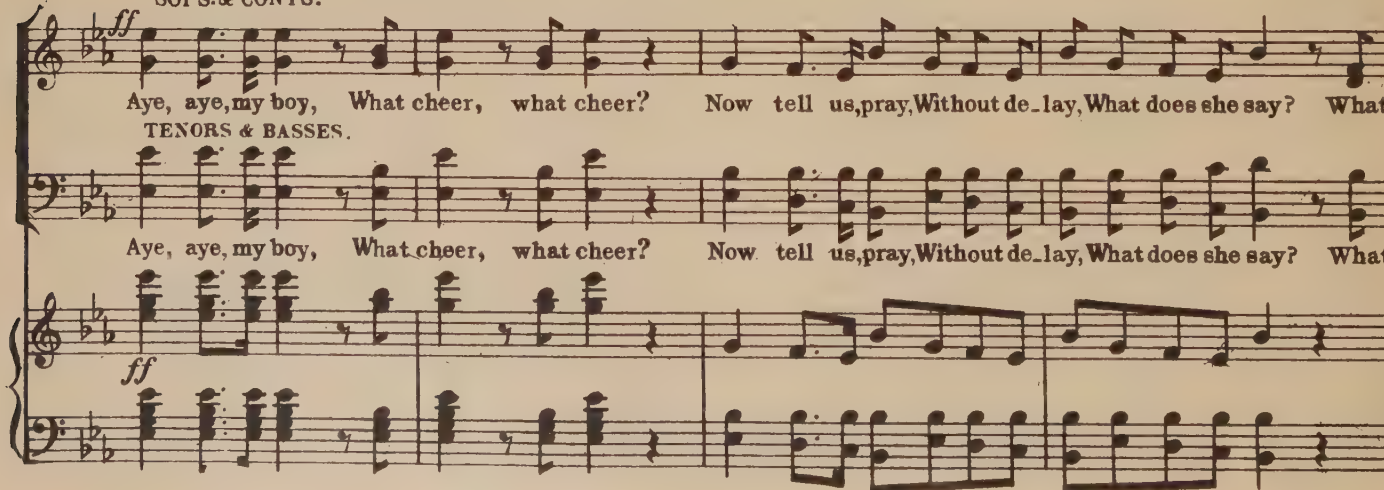


SOPS. & CONTS.

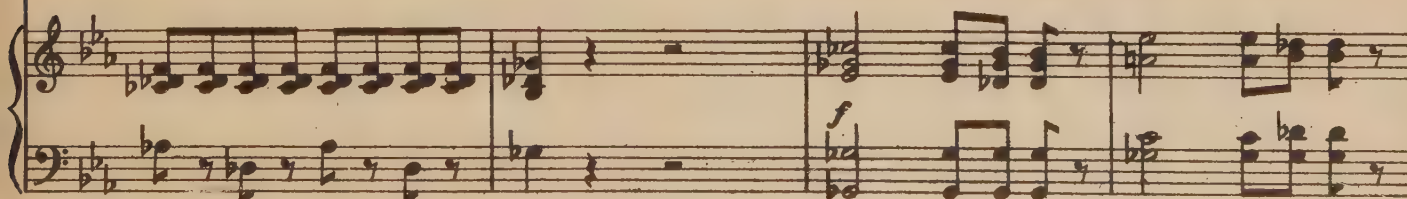
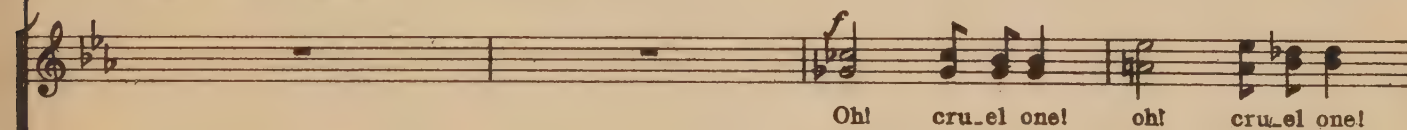
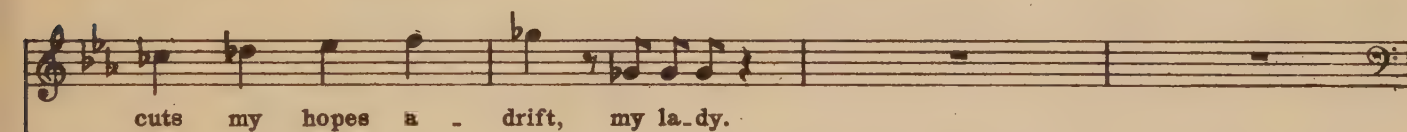
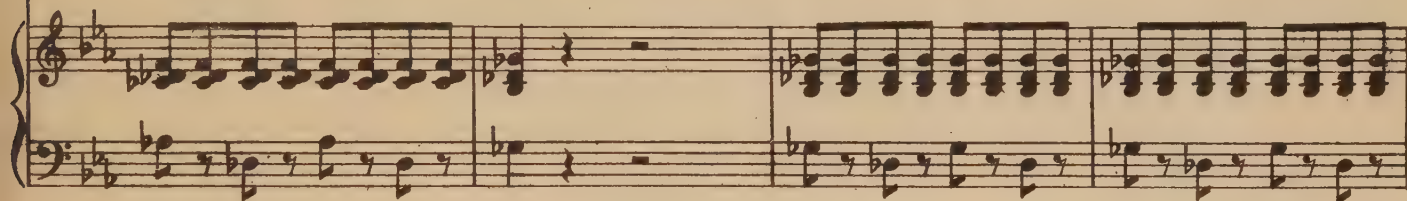
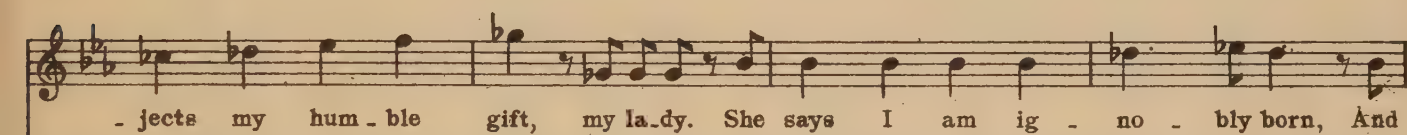
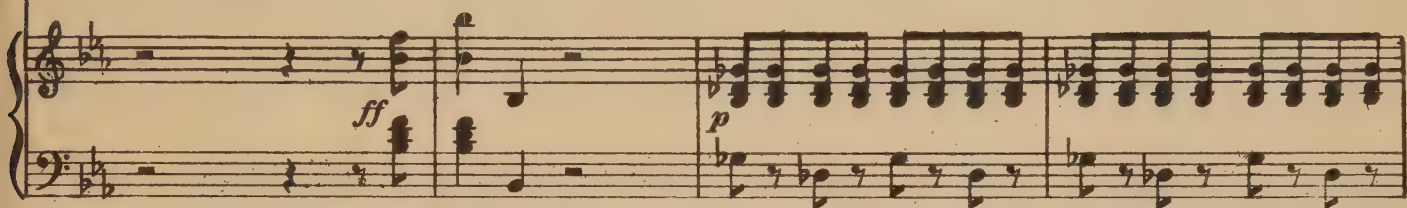
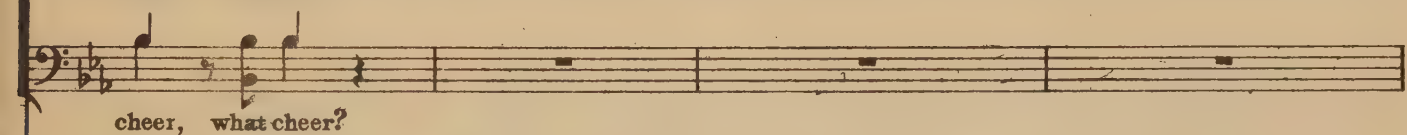
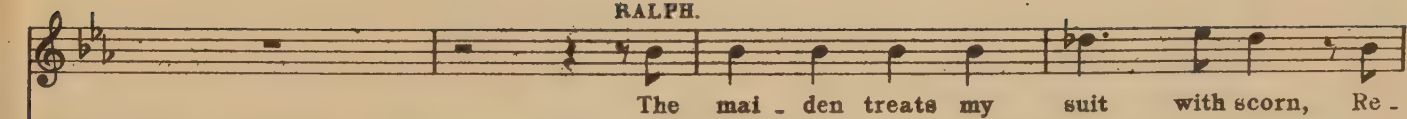
Aye, aye, my boy, What cheer, what cheer? Now tell us, pray, Without de-lay, What does she say? What

TENORS & BASSES.

Aye, aye, my boy, What cheer, what cheer? Now tell us, pray, Without de-lay, What does she say? What



RALPH.



DEADEYE.

She spurns your suit! O - ho! O - ho! I told you so! I told you so!

COUSIN HEBE.

Shall they submit? Are they but slaves? Love comes a like to high and low— Bri.

BOATSWAIN.

Shall we submit? Are we but slaves? Love comes a like to high and low— Bri.

CHORUS.

Shall they submit? Are they but slaves? Love comes a like to high and low— Bri.

Shall we submit? Are we but slaves? Love comes a like to high and low— Bri.

- tan - nia's sai - lers rule the waves, And shall they stoop to in - sult?

- tan - nia's sai - lers rule the waves, And shall we stoop to in - sult?

- tan - nia's sai - lers rule the waves, And shall they stoop to in - sult? No! no!

- tan - nia's sai - lers rule the waves, And shall we stoop to in - sult? No! no!

DEADEYE.

You must sub.mit, you are but slaves; A la.dy she! O-ho! O - ho! You low.ly

CHORUS.

toi.lers of the waves, She spurns you all- I told you so!

Shall they sub.mit?

Shall we sub.mit?

COUSIN HEBE.

Shall they submit?

Are they but slaves?

BOATSWAIN.

Shall we submit?

Are we but slaves?

DEADEYE.

You must sub - mit, you are but

Are they but slaves?

Shall they submit?

Are they but slaves?

Are we but slaves?

Shall we submit?

Are we but slaves?

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

slaves; A la - dy she! O - ho! O - ho! O - ho!

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

DEADEYE.

She spurns you all, She spurns you all— I told you so!

COUSIN HEBE

rule the waves And shall they stoop to in - sult? No! no!

BOATSWAIN with BASS.

rule the waves And shall we stoop to in - sult? No! no!

RALPH. *Un poco più lento*

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

break - ing; When I am gone, oh pri - thee, tell The maid that, as I died, I loved her

CHORUS.

well! Of life, a - las! his leave he's tak - ing, For

Of life, a - las! his leave he's tak - ing, For

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

that, as he died, he loved her well!

RALPH.

tell The maid as he died, he loved her well! Be warn'd, my.

tell The maid as he died, he loved her well!

mess - mates all Who love in rank a - bove you - For Jo - sephine I

JOSEPHINE. RECIT.

Tutti. CHORUS. SOPRANOS & CONTRALTOS.

fall! Ah! stay your hand! I love you!

Ah! stay your hand - she loves you!

SOPRANOS & CONTRALTOS.

RALPH.

JOSEPHINE.

TENORS & BASSES.

Loves me? Loves you! Yes! Yes! Ah yes! she loves you!

Allegro vivace.

JOSEPHINE.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

COUSIN HEBE.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

RALPH.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

Allegro vivace.

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a -

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a -

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a -

- blaze.

We'll chase the lag_ging hours a_long, And

- blaze.

We'll chase the lag_ging hours a_long, And

- blaze.

With woo_ing words and lov_ing song, We'll chase the lag_ging hours a_long, And

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if we find the mai den coy, We'll mur - mur forth de - cor ous joy In

if I find the mai - den coy, I'll mur - mur forth de - cor - ous joy In

p

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

DEADEYE.

He thinks hes

f

p stacc.

won his Jo-seph-ine, But tho' the sky is now se , rene, A frowning thun-der-bolt a -

-bove May end their ill - as-sor-ted love Which now is all a - blaze. Our

p

captain, ere the day is gone, Will be ex-treme-ly down up-on The wicked men who

art em-ploy To make his Jo-seph - ine less coy In ma-ny va-rious

cresc. *f*

JOSEPHINE.
Oh joy, oh rapture un-foreseen, For now the sky is all se-rene, The

COUSIN HEBE.
Oh joy, oh rapture un-foreseen, For now the sky is all se-rene, The

RALPH.
Oh joy, oh rapture un-foreseen, For now the sky is all se-rene, The

ways. Our captain soon, unless I'm wrong, Will be ex-

sf *p*

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

- treme - ly down up - on The wick - ed men who art em - ploy, Will be ex -

cres - *cen -*

sky is all a -

sky is all a -

sky is all a -

- treme - ly down up - on The wick - ed men, will be ex - tremely down up - on the men In many various

do *f*

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

ways, In many various ways, Our captain soon will

- blaze, The sky is all, is all a - blaze.

- blaze, The sky is all, is all a - blaze.

- blaze, The sky is all, is all a - blaze.

be extremely down up on The wicked men in many various ways.

cres - - cen - - do

JOSEPHINE. *p*

HEBE. This ve - ry night, With -

RALPH. With ba - ted breath, *p*

Exactly the same time. And muf - fled oar -

pp staccato

- out a light, A cler - gy - man

As still as death,

We'll steal a - shore. Shall

JOSEPHINE.

RALPH. And then we can

make us one

BOATSWAIN. Re -

At half - past ten,

JOSEPHINE.

COUSIN HEBE.

This ve - ry night, With

- turn, for none

BOATSWAIN.

Can part them then!

CHORUS.

This ve - ry night, With

This ve - ry night, With

RALPH.

JOSEPHINE.

COUSIN HEBE.

RALPH.

ba - ted breath, And muf - fled oar - With - out a light, As still as death, We'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

JOSEPHINE. RALPH. COUSIN HEBE. JOSEPHINE.

steal a - shore. A cler - gy - man Shall make us one At half - past ten, And
BOATSWAIN.
At half - past ten,

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And
steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

JOSEPHINE.

then we can

MRS. CRIPPS. This ve - ry
HEBE.

RALPH. Can part. them then! This
Re - turn, for none BOATSWAIN. This
Can part them then! This
CARPENTER. This

then they can Re - turn, for none Can part them then! This ve - ry
then they can Re - turn, for none Can part them then! This

J. night, With ba - ted breath And muffled oar, Without a light, As still as death, We'll steal ashore. A cler - gy -

H&C ve - ry night, With ba - ted breath And muf - fled oar - With -

R. ve - ry night, With ba - ted breath And muf - fled oar - With -

B. ve - ry night, With ba - ted breath And muf - fled oar - With -

C. ve - ry night, With ba - ted breath And muf - fled oar - With -

night, With ba - ted breath And muffled oar, Without a light As still as death, We'll steal ashore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

sempre p e stacc.

J. - man Shall make us one At half - past ten, And then we can Re - turn, for none Can part us then! A cler - gy -

H&C - out a light, As still as death, We'll steal a - shore. A

R. - out a light, As still as death, We'll steal a - shore. A

B. - out a light, As still as death, We'll steal a - shore. A

C. - out a light, As still as death, We'll steal a - shore. A

- man Shall make them one At half - past ten, And then they can Re - turn, for none Can part them then! A cler - gy -

out a light, As still as death, We'll steal a - shore. A

J. *ff*
- man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then! This ve-ry

H&C *ff*
cler - gy - man Shall make them one At half - past ten. This ve-ry

R. *ff*
cler - gy - man Shall make them one At half - past ten. This ve-ry

B. *ff*
cler - gy - man Shall make them one At half - past ten. This ve-ry

C. *ff*
cler - gy - man Shall make them one At half - past ten. This ve-ry

ff
- man Shall make them one At half-past ten, And then they can Re-turn, for none Can part them then! This ve-ry

ff
cler - gy - man Shall make them one At half - past ten. This ve-ry

cresc. *ff*

J.
night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-

H&C
night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-

R.
night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-

B.
night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-

C.
night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-

ff
night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-

ff
night, With bated breath And muffled oar—Without a light, As still as death, We'll steal a shore. A cler-gy-

J. *ff*
- man Shall make us one At half-past ten, And then we can Re-turn, for none, none,

H&C *ff*
- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

R. *ff*
- man Shall make us one At half-past ten, And then we can Re-turn, for none, none,

B. *ff*
- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

C. *ff*
- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

ff
- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

ff
- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

ff

J. *p*
part us then!

Hebe *p*
part them then!

R. *p*
part us then!

B. *p*
none Can part them then!

C. *p*
none Can part them then!

p
none Can part them then!

p
none Can part them then!

p

DEADEYE.

Recit. Moderato.

For - - bear, nor car-ry out the scheme you've planned, She is a

pp

la-dy— you a fore-mast hand! Re - mem-ber, she's your gallant captain's daughter,

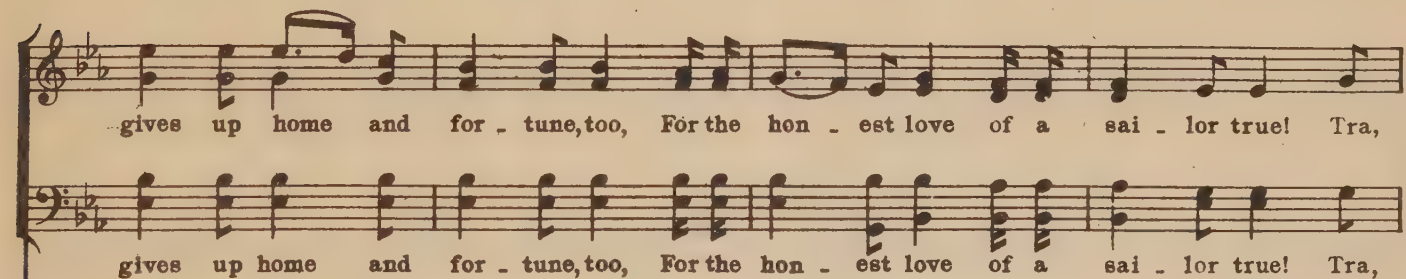
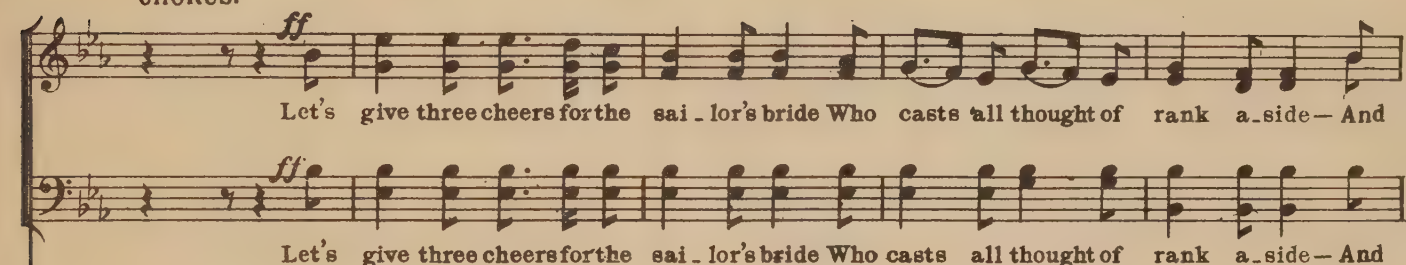
*Allegro.*CHORUS. *Tutti.*

And you, the mean-est slave that crawls the wa - ter! Back, ver - min,

back, Nor mock us! Back, ver - min, back, You shock us!

Allegro con brio.

CHORUS.



[illegible][illegible][illegible]

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— And

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— And

gives up home and for - tune too For the hon - est love of a sai - lor true!

gives up home and for - tune too For the hon - est love of a sai - lor true!

JOSEPHINE, COUSIN HEBE, MRS. CRIPPS.

Vivace.

For a British tar is a soaring soul As

SOPRANOS & CONTRALTOS UNISON.

p

free as a moun_tain bird;— His— en_er_get_ic fist should be rea_dy to re_sist A —

dic - ta - to - rial word!— His— eyes should flash with an in - born fire, His

brow with scorn be wrung; He ne_vershould bow down to a dom_i.neering frown, Or the

tang of a ty - rant tongue.

RALPH, BOATSWAIN & CARPENTER.

TENORS & BASSES. *Unison.*

His nose should pant and his lip should curl, His

cheeks should flame and his brow should furl, His bosom should heave and his

cresc.

heart should glow, And his fist be e-ver rea-dy for a knock-down blow.

f

SOPS. & CONTS.

His foot should stamp and his throat should growl, His

RALPH with TENORS.

BOATSWAIN & CARPENTER, with BASSES.

His foot should stamp and his throat should growl, His

ff

hair should twirl and his face should scowl; His eyes should flash and his breast protrude; And

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

JOSEPHINE.

this should be his cus_tom_a_ry at - ti_tude, His eyes _____ should flash, his

COUSIN HEBE.

this should be his cus_tom_a_ry at - ti_tude, His eyes _____ should flash, his

RALPH.

this should be his cus_tom_a_ry at - ti_tude, His eyes _____ should flash, his

BOATSWAIN.

this should be his cus_tom_a_ry at - ti_tude, His eyes _____ should flash, his

CARPENTER.

this should be his cus_tom_a_ry at - ti_tude, His eyes _____ should flash, his

this should be his cus_tom_a_ry at - ti_tude, his at - ti_tude,

this should be his cus_tom_a_ry at - ti_tude, his at - ti_tude,

J. breast pro - trude, His eyes _____ should

H. breast pro - trude, His eyes _____ should

R. breast pro - trude, His eyes _____ should

B. breast pro - trude, His eyes _____ should

C. breast pro - trude, His eyes _____ should

his at - ti_tude,

his cus_tom_a_ry

his at - ti_tude,

his cus_tom_a_ry

J. flash, his eyes should flash, his breast pro -
H. flash, his eyes should flash, his breast pro -
R. flash, his eyes should flash, his breast pro -
B. flash, his eyes should flash, his breast pro -
C. flash, his eyes should flash, his breast pro -

at - ti - tude, his at - ti - tude, his
at - ti - tude, his at - ti - tude, his

Stringendo.

sf.

J. - trude, His eyes should flash, *Più vivo. ff*
H. - trude, His eyes should flash, *ff*
R. - trude, His eyes should flash, *ff*
B. - trude, His eyes should flash, *ff*
C. - trude, His eyes should flash, *ff*

at - ti - tude. His eyes, *ff*
at - ti - tude. His eyes, *ff*

Più vivo.

ff

J. *sf* yes, His eyes

H. *sf* yes, His eyes

R. *sf* yes, His eyes

B. *sf* yes, His eyes

C. *sf* yes, His eyes

his eyes, yes, His eyes

his eyes, yes, His eyes

J. should flash, His foot should stamp and his

H. should flash, His foot should stamp and his

R. should flash, His foot should stamp and his

B. should flash, His foot should stamp and his

C. should flash, His foot should stamp and his

should flash, His foot should stamp and his

should flash, His foot should stamp and his

J. throat, his throat should growl, His hair should twirl and his

H. throat, his throat should growl, His hair should twirl and his

R. throat, his throat should growl, His hair should twirl and his

B. throat, his throat should growl, His hair should twirl and his

C. throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

J. face, his face should scowl;

H. face, his face should scowl;

R. face, his face should scowl;

B. face, his face should scowl;

C. face, his face should scowl;

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

J. And this his at - - - ti - tude.

H. And this his at - - - ti - tude.

R. And this his at - - - ti - tude.

B. And this his at - - - ti - tude.

C. And this his at - - - ti - tude.

cus_tom_a - ry at - - - ti - tude.

cus_tom_a - ry at - - - ti - tude.

ff

ff

1. 2.

rall.

END OF ACT I.

ENTR'ACTE.

Tempo moderato.

PIANO.



Act II.



No 13.

SONG—(Captain Corcoran.)

Moderato.

VOICE.

PIANO.

p *f* *p a tempo*

CAPTAIN C.

Fair moon, to thee I—sing, Bright re-gent of the hea—vens,

Say, why is ev—'ry—thing— Ei—ther at six—es or at se—vens?

Say, why is ev—'ry—thing— Ei—ther at six—es or at se—vens? I have

liv'd hi-ther-to Free from the breath of—

slan-der, Be lov'd by all my crew, A

real-ly po-pu-lar com-man-der, But now my kind-ly crew re-

-bel, My daughter to a tar is par-tial, Sir

Jo-seph storms, and, sad to tell, He threat-ens a court-

cresc.

f mar - tial! *p* Fair moon, to thee I sing,

dim.

Bright re - gent of the hea - - vens, Say, why is —

ev - 'ry - thing — Ei - ther at six - es or at se - vens?

Fair moon, to thee I sing, — *rall.* Bright — re - gent of the

colla voce

heavens!

a tempo *p*

Nº 14.

DUET—(Mrs. Cripps and Captain Corcoran.)

Allegro.

VOICE. *MRS. CRIPPS.*

Things are sel - dom what they seem,

PIANO *p ff p*

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers.

VOICE. *CAPTAIN C.*

Jack - daws strut in pea - cocks' feathers. Ve - ry true, so they do.

VOICE. *MRS. CRIPPS.*

Black sheep dwell in ev - ery fold, All that glit - ters is not gold;

PIANO *ff p*

Storks turn out to be but logs, Bulls are but in - flat - ed frogs.

CAPTAIN C. MRS. CRIPPS.

So they be, fre - quent - lee. Drops the wind and

stops the mill, Tur - bot is am - bi - tious brill; Gild the far - thing if you will,

CAPTAIN C.

Yet it is a far - thing still. Yes, I know, That is so.

Tho' to catch your drift I'm striving, It is sha - dy - it is sha - dy,

I don't see at what you're dri-ving, Mystic la - dy- mystic la - dy

MRS. CRIPPS.

Stern con-vic - tions o'er him steal-ing That the mys - tic la - dy's deal-ing

CAPTAIN C.

Stern con-vic - tion's o'er me steal-ing That the mys - tic la - dy's deal-ing

In o-ra - cu-lar re-veal-ing. That is so!

In o-ra - cu-lar re-veal-ing. Yes, I know.

p *ff*

CAPTAIN C.

Tho' I'm a - ny - thing but clever, I could talk like that for e-ver; Once a cat was

p

MRS. CRIPPS.

killed by care, On - ly brave de - serve the fair. Ve - ry true, so they do.

CAPTAIN C.

Wink is of - ten good as nod. Spoils the child who spares the rod;

MRS. CRIPPS.

Thirs - ty lambs run rox - y dangers, Dogs are found in ma - ny mangers. Fre - quentlee,

CAPTAIN C.

I a - gree. Paw of cat the chest - nuts snatches, Worn - out garments

show new patches; On - ly count the chick that hatches, Men are grown up catch - y catches.

MRS CRIPPS.

Yes, I know, That is so, Tho' to catch my drift he's striv - ing, I'll dis -

- sem - ble - I'll dis - sem - ble! When he sees at what I'm

driv - ing, Let him trem - ble - let him trem - ble!

MRS CRIPPS.

Tho' a mys - tic tone I bor - row, He will learn the truth with sor - row;

CAPTAIN C.

Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row;

Here to-day and gone to-mor-row. That is so!

Here to-day and gone to-mor-row. Yes, I know.

I'll dis-semble, I'll dis-semble, Lethim tremble! Lethim

Tho' a mys-tic tone you borrow, I shall learn the truth with sorrow,

tremble! Lethim tremble! Yes, I know. that is so!

Here to-day and gone to-morrow, Yes, I know, that is so!

pp *f* *a tempo* *ff*

No 15.

SCENA—(Josephine.)

Andante.

VOICE. The hours creep on a - pace, My

PIANO.

guil - ty heart is quak - ing! Oh, that I might re - trace The step that I am

tak - ing; It's fol - ly it were ea - sy to be show - ing: What I am giv - ing

up, and whither go - - ing. { On the one hand, papa's luxurious home, } brasses,
Hung with ancestral armour and old

Carved oak and tapestry from distant Rome, glass - es, Rich Oriental rugs, pil - lows, And
Rare "blue and white" Venetian finger - luxurious sofa

ev - erything that is - n't old, from Gil - lows! And, on the other, a dark and dingy room
In some back street with stuffy children crying,

Where organs yell, and clacking housewives, dry - ing, With one cracked looking -
fume, And clothes are hanging out all day a - glass to see your face in, And

dinner served up
in a pudding ba - sin!

Allegro con spirito.

cresc. molto. *f*

A sim - ple sai - lor, low - ly born, Un - let - tered and un -

- known, Who toils for bread from ear - ly morn Till half the night has

flown, Till half the night has flown. No gold - en rank can

he im - part, No wealth of house or land; No for - tune, save his

trus - ty heart, And hon - est, brown right hand, his trus - ty heart, and brown right hand! And

yet he is so won_drous fair, That love for one so pass_ing rare, So

peer-less in his man - ly beau - ty, Were lit_tle else than so - lemn du - ty, Were

lit_tle else than so - lemn du - - ty! Oh god of

rallentando

rall.

ad lib. love, and god of rea - son, say, — Which of you twain shall my poor heart o - bey! A

a tempo

sim - ple sai - lor, low - ly born, Un - let - tered and un - known, — No

gold en rank can he im-part, No wealth of house or land, No

for-tune, save his trus-ty heart, And hon-est, brown right hand, his trus-ty heart and right

hand, Oh god of love, and god of rea-son, say, Which of you

twain shall my poor heart, my poor heart o-

- bey, God of love, god of rea-son, god of reason, god of love, say, —

Which shall my poor heart o - bey! Oh

fz *fz* *fz* *ff*

god of love, and god of rea-son, say Oh god of love, and god of rea-son,

mf *ff*

say, Which of you twain shall my poor heart o - bey, my—

ff

heart o - bey Which shall my heart, — my heart o -

heart o -

- bey.

Nº 16.

TRIO:—(Josephine, Captain Corcoran, and Sir J. Porter.)

Allegro vivace.

PIANO. *f*

JOSEPHINE.

3. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

CAPTAIN C.

1. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

SIR J. PORTER.

2. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

p

3. therefore I ad-mit the ju-ris-dic-tion; A-bly have you play'd your part, You have
 1. therefore, Though his Lordship's station's migh-ty, Though stu-pen-dous be his brain, Though her
 2. therefore, Though your nau-ti-cal re-la-tion In my set could scarcely pass, Though you

3. car - ried firm con - vic - tion To my hes - i - ta - ting heart.
 1. tastes are mean and fligh - ty, And her for - tune poor and plain -
 2. oc - cu - py a sta - tion In the low - er mid - dle class -

CAPTAIN C. & SIR J. PORTER. (each verse)

Ring the mer - ry bells on board - ship, Rend the air with warb - ling wild,

CAPTAIN C.

CAPTAIN C.
(each verse.)

SIR J. PORTER.

For the u - nion of his Lord - ship With a hum - ble cap - tain's child. For a
 of my Lord - ship With a hum - ble cap - tain's child.

JOSEPHINE.
(each verse.)SIR J. PORTER.
(each verse.)

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter And a

JOSEPHINE.

Lord who rules the wa-ter. And a tar who ploughs the wa-ter.

JOSEPHINE. 1st & 2nd Verses.

Let the air with joy be la-den, Rend with songs the air a-bove,
CAPTAIN C. & SIR J. PORTER.

For the u-nion of a mai-den With the man who owns her love.

f 3rd Verse.

Let the air with joy be la - den,

CAPTAIN C. & Sir J. PORTER.

Ring the mer - ry bells on board ship,

For the u - nion of a mai - den,

For her u - nion with his Lord - ship,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns her love,

f

Rend with songs the air a - bove, For the man who owns

Rend with songs the air a - bove, For the man who owns

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics "Rend with songs the air a - bove, For the man who owns" are written below both vocal staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

her love. _____

her love. _____

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have the lyrics "her love. _____" with a long horizontal line indicating a sustained note. The piano accompaniment continues with a similar rhythmic pattern, featuring a strong dynamic marking of *f* (forte) in both the right and left hands. The piano part includes some arpeggiated figures and sustained chords.

The third system of the musical score consists of a piano accompaniment in grand staff. The right hand features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth notes. The key signature remains three sharps.

The fourth system of the musical score consists of a piano accompaniment in grand staff. The right hand continues the complex, flowing melody from the previous system, with many beamed notes. The left hand continues the steady accompaniment. The system concludes with a final chord in the right hand and a sustained note in the left hand.

NO. 17. DUET—(Captain Corcoran and Deadeye.)

DEADEYE.

VOICE.

Kind Cap.tain, I've im - por - tant in - for - ma - -

PIANO.

- tion, Sing hey, the kind Comman - der that you are, A -

- bout a cer - tain in - ti - mate re - la - - - tion, Sing hey, the mer - ry

CAPTAIN C.

The mer - ry, mer - ry mai - den The

mai - den and the tar.

The mer - ry, mer - ry

mer - ry mer - ry mai - den, Sing hey, the mer - ry mai - den— and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

CAPTAIN C.

tar. Good
tar.

fel - low, in con - un - drums you are speak - ing, Sing hey, the mys - tic

sai - lor that you are, The an - swer to them vain - ly I am

seek - - ing, Sing hey, the mer - ry mai - den and the tar.

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "seek - - ing, Sing hey, the mer - ry mai - den and the tar."

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing

The mer - ry mer - ry mai - den, The mer - ry, mer - ry

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are "The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing" on the first line and "The mer - ry mer - ry mai - den, The mer - ry, mer - ry" on the second line.

hey, the mer - ry mai - den - and the tar.

mai - den, The mai - den - and the tar.

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are "hey, the mer - ry mai - den - and the tar." on the first line and "mai - den, The mai - den - and the tar." on the second line.

The fourth system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing" on the first line and "The mer - ry mer - ry mai - den, The mer - ry, mer - ry" on the second line.

DEADEYE.

3. Kind Cap - tain, your young la - dy is a - sigh - ing, Sing

hey, the sim - ple Cap - tain that you are, This ve - ry night with

Rack - straw to be fly - ing, Sing hey, the mer - ry mai - den and the

CAPTAIN C.

The mer - ry, mer - ry mai - den, The tar.

DEADEYE.
The mer - ry, mer - ry

mer - ry, mer - ry mai - den, The much too mer - ry mai - den— and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

CAPTAIN C.
tar. 4. Good
tar.

fel - low, you have giv - en time - ly warn - ing, Sing hey, the thoughtful

sai - lor that you are, I'll talk to Mas - ter Rack - straw in the

morn - - ing, Sing hey, the cat - o' - nine - tails and the tar.

The mer - ry cat - o' - nine - tails, The mer - ry cat - o' -

The mer - ry cat - o' - nine - tails, The

- nine - tails, The mer - ry cat - o' - nine - tails - and the tar.

mer - ry cat, The mer - ry cat - o' - nine - tails - and the tar.

No 18.

SOLI and CHORUS.

Moderato. *pp* TENORS & BASSES.

VOICE. Care - ful - ly on tip - toe

PIANO. *pp*

steal - ing. Breath - ing gent - ly as we may, Ev - 'ry

step with cau - tion feel - ing, We - will - soft - ly steal a - way. Goodness

ff

DEADEYE. CHORUS OF MEN.

me! Why, what was that? Si - lent be, It was the cat! It

p *pp*

f *2.* CAPTAIN C. *p*

was, it was the cat! They're right, it was the

cresc. *p*

CHORUS OF MEN.

cat! Pull a-shore in fash-ion stea-dy, Hy-men

dim.

will de-fray the fare, For a cler-gy-man is

rea-dy To u-nite the ha-py pair. Good-ness

ff

DEADEYE.

me, Why, what was that? Silent be, A-gain the

p *pp*

CHORUS OF MEN.

CAPTAIN C.

cat! It was a-gain that cat! They're

f *p*

p JOSEPHINE.

Ev-'ry step with cau - tion

p RALPH.

Ev-'ry step with cau - tion

right, it was the cat!

with cau - tion

DEADEYE.

Ev-'ry step with cau - tion

pp

feel-ing, We will soft-ly steal a-way, Ev-'ry step with cau-tion

feel-ing, We will soft-ly steal a-way, Ev-'ry step with cau-tion

feel-ing, They will soft-ly steal a-way, Ev-'ry step with cau-tion

feel-ing, They will soft-ly steal a-way, Ev-'ry step with cau-tion

TENORS. We will steal a-way, Ev-'ry step, ev-'ry step with cau-tion

BASSES. We will steal a-way, Ev-'ry step, ev-'ry step with cau-tion

feel-ing, We will steal a-way.

feel-ing, We will steal a-way.

feel-ing, They will soft-ly steal a-way.

feel-ing, They will soft-ly steal a-way.

feel-ing, We will soft-ly steal a-way.

feel-ing, We will soft-ly steal a-way.

Allegro. accel.

CAPTAIN C.

Vivace.

Hold!

Pret-ty daugh-ter of mine, I in-

*ff**p*

- sist up-on know-ing

Where you may be go-ing With these sons of the brine.

For my ex-cel-lent crew,

Though foes they could thump a-ny, Are:

CHORUS OF MEN.

scarce-ly fit com-pan-y, My daugh-ter, for you.

Now, hark at that, do! Though

foes we could thump any, We're scarce-ly fit com-pany For a la-dy like you!

Proud

RALPH. *p**p*

of - fi - cer, that haughty lip un - curl! Vain man, suppress that su - per - ci - lious

sneer, For I have dared to love your match - less girl, A

CAPTAIN C.
fact well known to all my mess - mates here! Oh, hor - ror!

JOSEPHINE.
He, hum - ble, poor, and low - ly born, The mean - est in the -

RALPH.
I, hum - ble, poor, and low - ly born, The mean - est in the

port di-vi-sion- The butt of e-pau-let-ted scorn- The

port di-vi-sion- The butt of e-pau-let-ted scorn- The

mark of quar-ter-deck de-ri-sion, *p* Has dared to raise his

mark of quar-ter-deck de-ri-sion, *p* Have dared to raise my

worm-y eyes A-bove the dust to which you'd mould him, In man-hood's glor-ious

worm-y eyes A-bove the dust to which you'd mould me, In man-hood's glor-ious

pride to rise, *ff* He is an Eng - - - lish - man, be -
 pride to rise, *ff* I am an Eng - - - lish - man, be -

- hold him!
 - hold me!

BOATSWAIN.
He

CHORUS. TENORS. *ff*
He is an Eng - - - lish - man!

BASSES. *ff*
He is an Eng - - - lish - man!

ff

Moderato.
is an English-man! For— he him-self has said it, And it's great-ly to his

fz *p stacc.*

cre - dit, That he is an Eng - lish - man! For he

That he is an Eng - lish - man!

That he is an Eng - lish - man!

f *p*

might have been a Roo - sian, A French, or Turk, or Proo - sian, Or per - haps I - tal - i -

- an! But in spite of all temp - ta - tions To be -

TENORS & BASSES.

Or per - haps I - tal - i - an!

p

- long to o - ther na - tions, He re - mains an Eng - lish - man! He re -

- mains an Eng - lish - man! *rall.*

CHORUS OF MEN.
f a tempo

For in spite of all temp

- ta - tions To be - long to o - ther na - tions, He re - mains an Eng - lish -

He re - mains an Eng - lish - man! *rall.*

- man! He re - mains an Eng - lish - man! *rall.*

CAPT. C.

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a key signature change to D major (two sharps) and a time signature change to 6/8. The lyrics 'In ut - ter - ing a re - pro - ba - tion To a - ny Bri - tish' are written below the notes. The piano accompaniment (grand staff) starts with a whole rest in the right hand and a half note in the left hand, then continues with a steady eighth-note accompaniment. A piano dynamic marking 'p' is placed above the first measure of the piano part.

In ut - ter - ing a re - pro - ba - tion To a - ny Bri - tish

Second system of the musical score. The vocal line continues with the lyrics 'tar, I try to speak with mod - e - ra - tion, But you have gone too'. The piano accompaniment continues with the same eighth-note pattern.

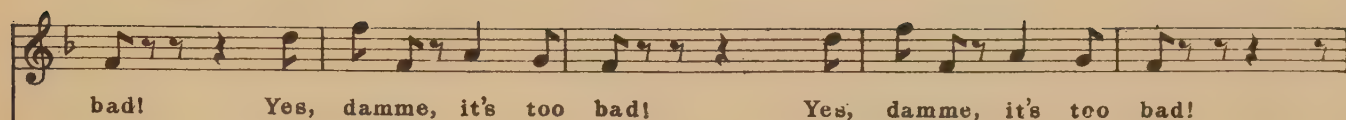
tar, I try to speak with mod - e - ra - tion, But you have gone too

Third system of the musical score. The vocal line continues with the lyrics 'far. I'm ve - ry sor - ry to dis - par - age A hum - ble fore - mast'. The piano accompaniment continues with the same eighth-note pattern.

far. I'm ve - ry sor - ry to dis - par - age A hum - ble fore - mast

Fourth system of the musical score. The vocal line concludes with the lyrics 'lad, But to seek your cap - tain's child in mar - riage Why, dam - me, it's too'. The piano accompaniment continues with the same eighth-note pattern, ending with a final chord.

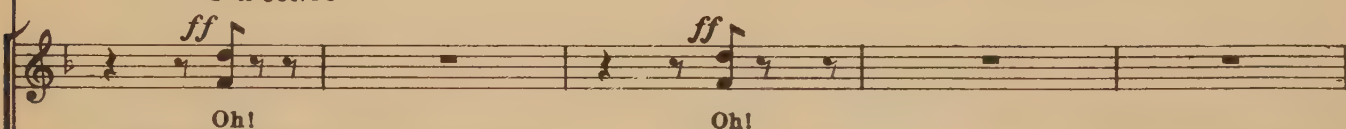
lad, But to seek your cap - tain's child in mar - riage Why, dam - me, it's too



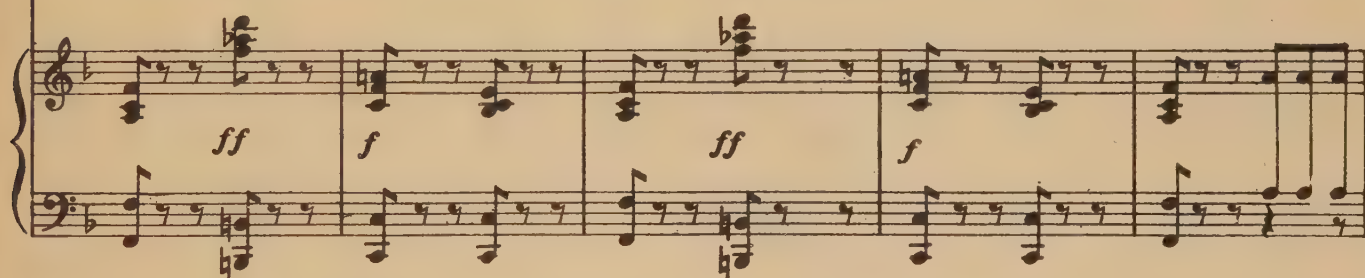
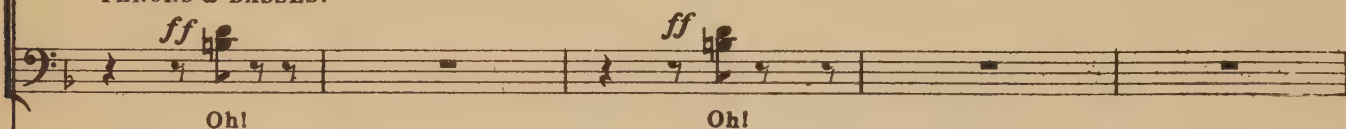
DEADEYE.



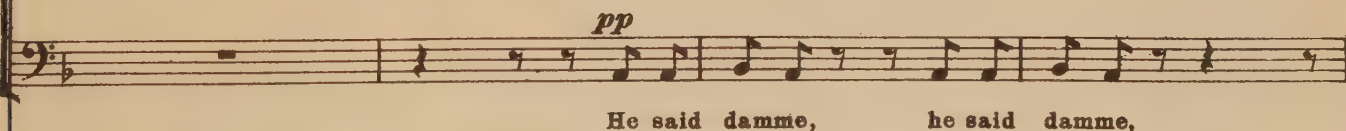
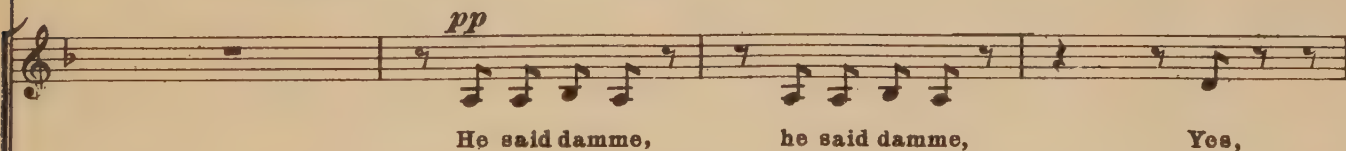
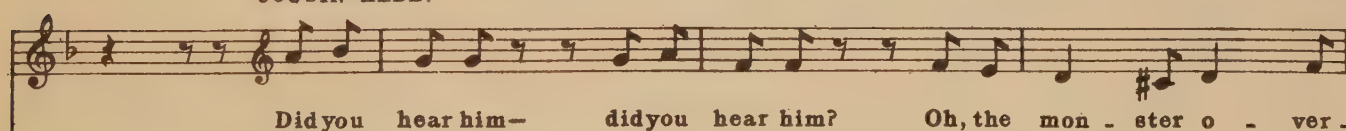
SOFS. & CONTS.



TENORS & BASSES.



COUSIN HEBB.



bear-ing! Don't go near him— don't go near him— He is swearing— he is

he said dam-me, he said damme, he said damme, Yes,

Yes, he said damme, damme, damme, damme, dam-me, Yes,

SIR J. PORTER.

swearing! My pain and my dis-tress, I find it is not

damme.

damme.

Moderato.

ea-sy to ex-press; My a-maze-ment-my sur-prise-You may learn from the ex-

CAPTAIN C.

- pres - sion of my eyes! My lord— one word— the facts are not before you, The

word was in - ju - di - cious, I al - low, But hear my ex - pla

SIR J. PORTER,

- na - tion, I implore you, And you will be in - dignant, too, I vow! I will

hear of no de - fence, At - tempt none if you're sen - si - ble. That word of e - vil

sense, Is wholly in - de - fen - si - ble. Go, ri - bald, get you hence To your

ca-bin with ce-le-ri-ty. This is the con-se-quence Of ill-ad-vised as-

SIR J. PORTER.

- pe-ri-ty! SOPRANOS & CONTRALTOS. For I'll

This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!

TENORS & BASSES.

This is the con-se-quence Of ill-ad-vised as-pe-ri-ty!

stringendo molto

teach you all, ere long, To re-frain from lan-guage strong. For I

p *stringendo molto*

COUSIN HEBE. *sempre stringendo*

have-nt an-y sym-pa-thy for ill-bred taunts! No more have his sis-ters, nor his

sempre stringendo

cousins, nor his aunts.

CHORUS. *cresc.*

No more have his sisters, nor his cousins, nor his aunts, No

No more have his sisters, nor his cousins, nor his aunts, No

cresc.

vivace

more have his sisters, nor his cousins, nor his aunts, His cousins, nor his sisters, Whom he

more have his sisters, nor his cousins, nor his aunts, His cousins, nor his sisters, Whom he

vivace

reck- ons up by doz- ens, nor his aunts! *ff* For he

reck- ons up by doz- ens, nor his aunts! *ff* For he

f *ff*

And its

is an Eng-lish - man! For he him - self has said it, And its

is an Eng-lish - man! For he him - self has said it, And its

That he

great-ly to his cre - dit, That he is an Eng - lish - man! That he

great-ly to his cre - dit, That he is an Eng - lish - man! That he

is an Eng - lish - man!

is an Eng - lish - man!

rall.

No 19.

OCTETT and CHORUS.

Allegretto moderato.

VOICE. RALPH.

Fare - well, - my own, Light of my life, fare.

PIANO.

_ well! For crime un_known I go to a dun - geon cell.

PIANO.

JOSEPHINE.

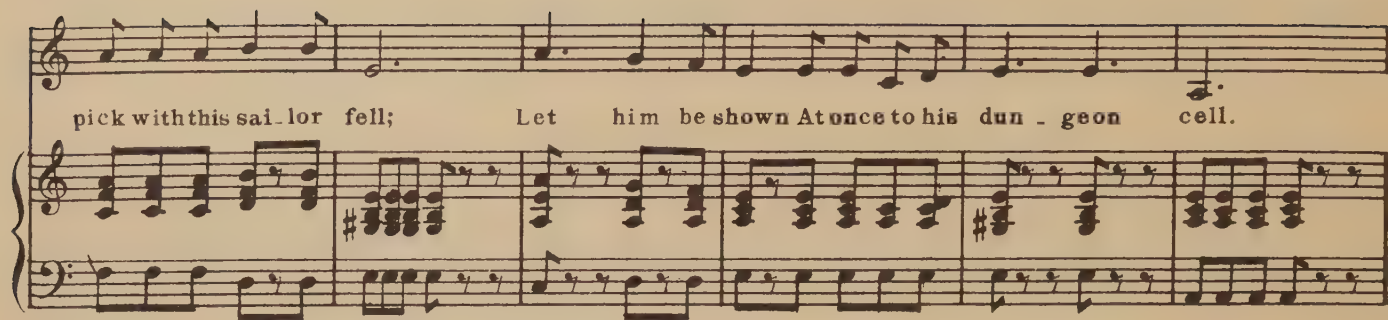
I will a_tone: In the meantime, farewell! And all a -

PIANO.

SIR J. PORTER.

_ lone Re-joice in your dun - geon cell! A bone, a bone I'll

PIANO.



pick with this sail- or fell; Let him be shown At once to his dun - geon cell.

p COUSIN HEBE.

He'll hear no tone — Of the maiden he loves so well! No te - le -

DEADEYE.

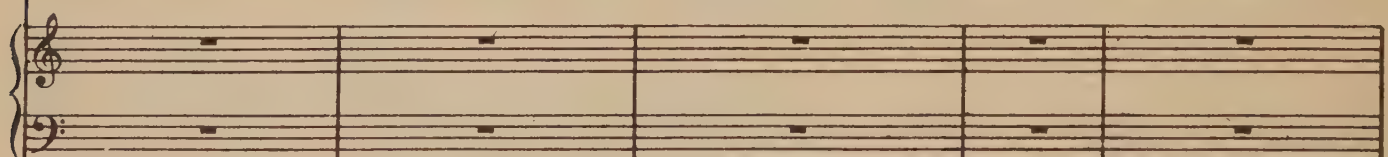
He'll hear no tone — Of the maiden he loves so well! No te - le -

BOATSWAIN.

He'll hear no tone — Of the maiden he loves so well! No te - le -

p CARPENTER.

He'll hear no tone — Of the maiden he loves so well! No te - le -



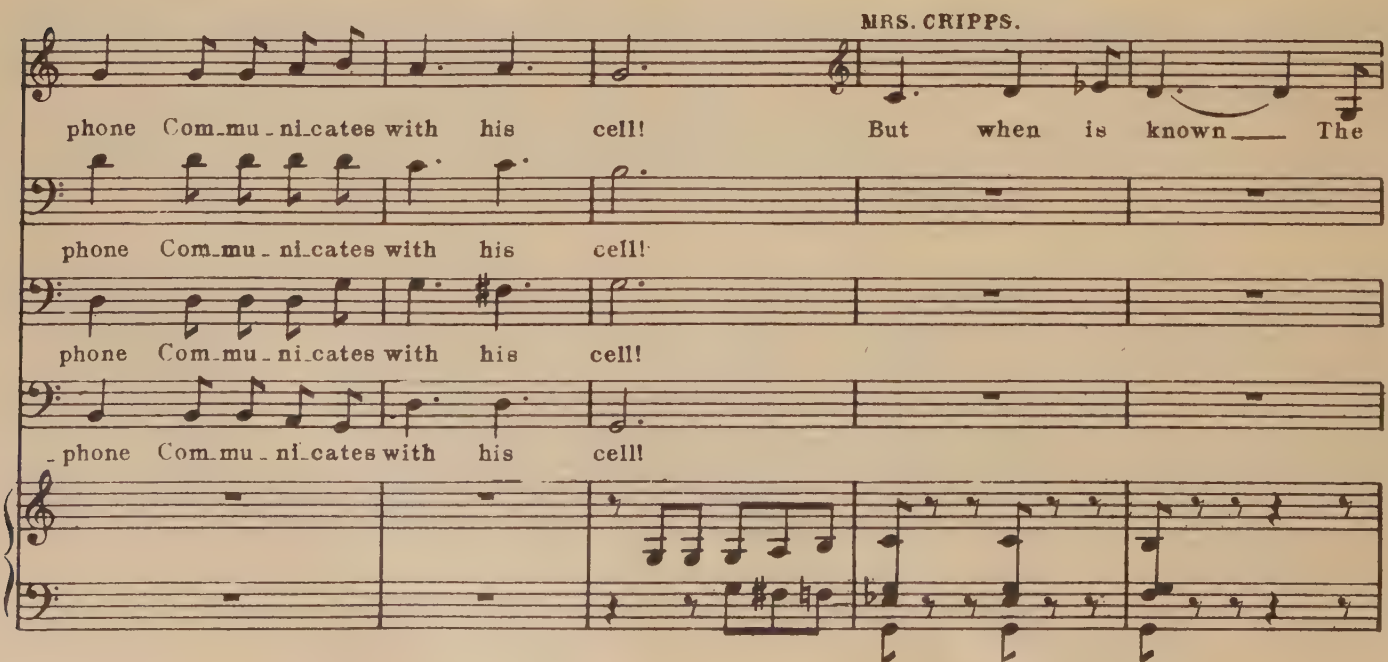
MRS. CRIPPS.

phone Com-mu-ni-cates with his cell! But when is known — The

phone Com-mu-ni-cates with his cell!

phone Com-mu-ni-cates with his cell!

phone Com-mu-ni-cates with his cell!



se-cret I have to tell, Wide will be thrown, The door of his dun-geon cell.

cresc.

mf JOSEPHINE.
Fare - well, my own, Light of my life, fare - well! And all a -

mf COUSIN HEBE.
He'll hear no tone Of her he loves so well! Let him be

mf MRS. CRIPPS.
He'll hear no tone Of her he loves so well! For crime un -

mf RALPH.
Fare - well, my own, Light of my life, fare - well! For crime un -

mf SIR J. PORTER.
He'll hear no tone Of her he loves so well! Let him be -

mf DEAD EYE.
He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN.
He'll hear no tone Of her he loves so well! For crime un -

mf CARPENTER.
He'll hear no tone Of her he loves so well! For crime un -

CHORUS. SOPRANOS & CONTRALTOS.
For crime un -

TENORS & BASSES.
For crime un -

For crime un -

For crime un -

cresc. molto *ff*

J. lone Rejoice in your dun - geon, your dun - geon cell!

cresc. molto *ff*

H. shown At once to a dun - geon, a dun - geon cell!

cresc. molto *ff*

C. known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

R. known I go to a dun - geon, a dun - geon cell!

cresc. molto *ff*

Sir J. shown At once to his dun - geon, his dun - geon cell!

cresc. molto *ff*

D. known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

B. known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

C. known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

known He goes to a dun - geon, a dun - geon cell!

cresc. molto *ff*

(Brass.)

trem. *f*

SIR J. PORTER.

My pain and my dis - tress Again it is not ea - sy to ex - press; My a -

- maze - ment, my sur - prise A - gain you may dis - co - ver from my eyes!

CHORUS. *p*

How
p
How

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, with lyrics: "- maze - ment, my sur - prise A - gain you may dis - co - ver from my eyes!". The middle two staves are piano accompaniment. The piano part begins with a series of chords in the right hand and single notes in the left hand. The system concludes with a vocal line for the chorus, marked "CHORUS. *p*", with the lyrics "How" and "How" on separate lines.

MRS. CRIPPS.

Hold! Ere up on your

ter - ri - ble the as - pect of his eyes!

ter - ri - ble the as - pect of his eyes!

The second system of the musical score features a vocal line for Mrs. Cripps, marked "MRS. CRIPPS.", with the lyrics "Hold! Ere up on your" and "ter - ri - ble the as - pect of his eyes!". The piano accompaniment continues with chords and single notes. The system concludes with a vocal line for Mrs. Cripps, marked "ter - ri - ble the as - pect of his eyes!".

loss You lay much stress, A long con - ceal - ed crime I would con - fess!

p *pp*

The third system of the musical score features a vocal line with the lyrics "loss You lay much stress, A long con - ceal - ed crime I would con - fess!". The piano accompaniment continues with chords and single notes. The system concludes with a vocal line marked "*p*" and "*pp*".

Nº 20.

LEGEND.— (Mrs. Cripps and Chorus.)

VOICE. MRS. CRIPPS.

PIANO. 1. A

tremolo

ma - ny years a - go, When I was young and charming, As some of you may

know, I prac - tied ba - by - farming.

CHORUS.

Now this is most a - larming! When

Now this is most a - larming! When

she was young and charming, She practis'd ba-by-farming, A ma-ny years a-

she was young and charming, She practis'd ba-by-farming, A ma-ny years a-

MRS. CRIPPS.

Two ten-der babes I nuss'd, One was of low con-di-tion; The

- go.

- go.

o-ther, up-per crust, A re-gu-lar pa-trician.

Now, this is the po-

Now, this is the po-

cresc. *f* *p*

- sition. One was of low con - di - tion, The o - ther a pa - tri - cian, A

- sition. One was of low con - di - tion, The o - ther a pa - tri - cian, A

cresc. *p*

cresc. *p*

cresc.

MRS. CRIPPS.

2. Oh, bit - ter is my

ma - ny years a - go.

ma - ny years a - go.

p

cup! How - e - ver could I do it? I mixed those chil - dren up, And

not a crea - ture knew it!

How - e - ver could you do it? Some day, no doubt, you'll

How - e - ver could you do it? Some day, no doubt, you'll

In

rue it, Al - though no crea - ture knew it, So ma - ny years a - go.

rue it, Al - though no crea - ture knew it, So ma - ny years a - go.

time each lit - tle waif For - sook his fos - ter mo - ther, The well-born babe was

cresc.

Ralph- Your cap - tain was the o - ther!

They left their fos - ter - mother, The

They left their fos - ter - mother, The

p

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

cresc. *p* *cresc.* *p* *cresc.*

rall. ma - ny years a - go.

rall. ma - ny years a - go.

rall. ma - ny years a - go.

a tempo *p*

No 21.

FINALE.

Allegro vivace.

JOSEPHINE.

Oh joy, oh rap_ture

COUSIN HEBE.

Oh joy, oh rap_ture

RALPH.

Oh joy, oh rap_ture

DEADEYE.

Oh joy, oh rap_ture

Allegro vivace.

PIANO.

f

un - for - seen! The clou - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

- blaze. We'll chase the lag-ging

- blaze. They'll chase the lag-ging

blaze. With woo-ing words and lov-ing song We'll chase the lag-ging

- blaze. With woo-ing words They'll chase the lag-ging hours a-

hours a-long, And if he finds the maid - en coy, We'll mur - mur forth de -

hours a-long, And if he finds the maid - en coy, They'll mur - mur forth de -

hours a-long, And if I find the maid - en coy, We'll mur - mur forth de -

- long, And if he finds the maid - en coy, They'll mur - mur forth de -

p *cresc.*

- co - rous joy, In dream - - - - y roun - de -

- co - rous joy, In dream - - - - y roun - de -

- co - rous joy, In dream - - - - y roun - de -

- co - rous joy, In dream - y roun - de - lays, in roun - de -

f

- lays.

- lays.

- lays.

CAPTAIN C. CHORUS OF MEN.

- lays. For he's the captain of the Pin-a-fore, And a right good cap-tain,

p *f*

CAPTAIN C.

tool And though be-fore my fall I was cap-tain of you all, I'm a

p

CHORUS OF MEN.

mem-ber of the crew. And though before his fall He was cap-tain of us all, He's a

f

CAPTAIN C.

mem - ber_ of the crew. I shall mar - ry with a wife, In my

hum - ble rank of life! And you, my own, are_ she. I must

wan - der to and fro, But wher - e - ver I may go, I shall ne - ver' be un - true to

CHORUS OF MEN.

CAP. C.

CHORUS OF MEN.

thee! What, ne - ver? No, ne - ver! What, ne - ver?

CAP. C.

CHORUS OF MEN.

TENORS
only.

Hard - ly e - ver! Hardly e - ver be un - true to thee. Then

TENORS.

p give three cheers, and one cheer more, For the for-mer captain of the Pin - a - fore, *f* Then

BASSES.

p give three cheers, and one cheer more, For the for-mer captain of the Pin - a - fore, *f* Then

p *f*

give three cheers, and one cheer more, For the captain of the Pin - a - fore.

give three cheers, and one cheer more, For the captain of the Pin - a - fore.

MRS. CRIPPS.

For he loves lit - tle But-ter-cup, dear lit - tle But-ter-cup,

p

Though I could ne-ver tell why; ——— But still he loves But-ter-cup, poor lit-tle

Tutti. CHORUS. f

But-ter-cup, Sweet lit-tle But-ter-cup, aye! For he loves lit-tle But-ter-cup,

dear lit-tle But-ter-cup, Though I could ne-ver tell why; But still he loves

SIR J. PORTER.

But-ter-cup, dear lit-tle But-ter-cup, sweet lit-tle But-ter-cup, aye! I'm the

mon-arch of the sea, And when I've mar-ried thee, I'll be

stringendo molto

COUSIN HEBE.

true to the de - vo - tion that my love im - plants, Then good - bye to your sis - ters, and your

The first system of the musical score for 'COUSIN HEBE.' It features a vocal line in treble clef with a key signature of one flat (B-flat) and a piano accompaniment in bass clef. The lyrics are: 'true to the de - vo - tion that my love im - plants, Then good - bye to your sis - ters, and your'.

Vivace.
TUTTI.

cous - ins, and your aunts, Es - pe - cial - ly your cousins, Whom you reck - on up by dozens. Then good -

The second system of the musical score. The vocal line continues with the lyrics: 'cous - ins, and your aunts, Es - pe - cial - ly your cousins, Whom you reck - on up by dozens. Then good -'. The piano accompaniment continues. The system ends with a double bar line and a repeat sign.

The third system of the musical score, continuing the piano accompaniment from the previous system. It consists of two staves in bass clef.

- bye to your sisters, and your cousins, and your aunts, Es - pe - cial - ly your cou - sins, Whom you

- bye to your sisters, and your cousins, and your aunts, Es - pe - cial - ly your cou - sins, Whom you

The fourth system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: '- bye to your sisters, and your cousins, and your aunts, Es - pe - cial - ly your cou - sins, Whom you'. The system ends with a double bar line and a repeat sign.

The fifth system of the musical score, continuing the piano accompaniment from the previous system. It consists of two staves in bass clef.

reck-on up by doz-ens, and your aunts! _____ For he is an

reck-on up by doz-ens, and your aunts! _____ For he is an

ff

Eng - lish - man! _____ For he him - self has said it,

Eng - lish - man! _____ For he him - self has said it,

And it's _____ That he

And it's great - ly to his cre - dit, That he

And it's great - ly to his cre - dit, That he

is an Eng - lish - man! — That he is an Eng

is an Eng - lish - man! — That he is an Eng

8.

lish - man!

lish - man!

(CURTAIN.)

* ALTERNATIVE ENDING.

lish - man!

lish - man!

(CURTAIN.)

Date Due

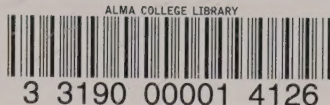
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I AM A PIRATE KING.
CLIMBING OVER ROCKY MOUNTAINS.
WHEN FRED'RIC WAS A TINY LAD.
POOR WAND'RING ONE.
THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

"H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.
I'M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

"PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING "HEY TO YOU, GOOD-DAY TO YOU"
SILVER'D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

"PRINCESS IDA"

OH, DAINTY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
SUCH A DISAGREEABLE MAN.
NOTHING WHATEVER TO GRUMBLE AT.
THIS HELMET, I SUPPOSE.

"TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.
THE JUDGE'S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
OH, JOY UNBOUNDED.
OH, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

"THE GONDOLIERS"

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

"YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
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STRANGE ADVENTURE.
WHAT A TALE OF COCK-AND-BULL.

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THE SENTRY'S SONG.
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WELCOME TO OUR HEARTS AGAIN.
WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

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I KNOW A YOUTH.
THE HORNPIPE.
HAPPILY COUPLED ARE WE.
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WHEN THE NIGHT WIND HOWLS.
I ONCE WAS A VERY ABANDONED PERSON.

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SHE WILL TEND HIM.

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